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**The effects of temperament-based teaching strategies and gender  
on undergraduate music achievement in an introductory music  
course**

Winner, Joan Kathryn, Ed.D.

The University of North Carolina at Greensboro, 1990

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THE EFFECTS OF TEMPERAMENT-BASED TEACHING STRATEGIES  
AND GENDER ON UNDERGRADUATE MUSIC ACHIEVEMENT  
IN AN INTRODUCTORY MUSIC COURSE

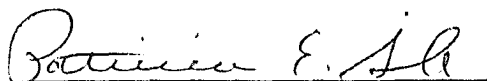
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Joan Kathryn Winner

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APPROVAL PAGE

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WINNER, JOAN KATHRYN, Ed.D. The Effects of Temperament-Based Teaching Strategies and Gender on Undergraduate Music Achievement in an Introductory Music Course. (1990)  
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The purpose of this study was to investigate effects of music instructional strategies, student temperaments, and gender on achievement in a college freshman music introduction course. Two sets of instructional strategies were implemented: Extravert-Sensing strategies (ES) and non-Extravert-Sensing (NES) strategies, as suggested by Lawrence (1986), Myers (1980), and Keirseay and Bates (1978).

Two intact groups of undergraduate students at Piedmont Bible College in Winston-Salem, North Carolina, who were enrolled in a Music Introduction Course, served as subjects. One group (n = 26) received the ES instructional treatment. A second group (n = 24) experienced the NES instructional treatment. Nineteen males and 7 females comprised the first group, and 12 males and 12 females comprised the second. Subjects received 50 minutes of music instruction three times weekly for 15 weeks, and were pretested and posttested using a Music Introduction Achievement Test (MIAT, Winner, 1989). The MIAT was used to measure subjects' music achievement relative to three areas of music instruction: music philosophy, music fundamentals, and song leading. Three subtests, one for each section of the course, were administered in each instructional group to determine the short-term effects of the independent variables. In addition, subjects were administered the Myers-Briggs Type

Indicator (Briggs & Myers, 1976) to determine their temperament types.

To analyze postMIAT and subtest data, a 2 (instructional treatment, ES and NES) x 2 (temperament type, Extravert-Sensing and Introvert-Sensing) x 2 (gender) analysis of covariance was used. PreMIAT data served as the covariate.

Four null hypotheses were tested: there are no significant effects of (1) instructional treatment, (2) gender, (3) temperament, or (4) interaction effects among gender, temperament type, and instructional treatment on music achievement. All four hypotheses were retained at the .05 level for posttest and subtest data, except that hypothesis (1) was rejected at the .05 level for postMIAT adjusted scores and for all three subtests. Thus, data supported the premise that temperament-based instructional strategies are beneficial for facilitating short-term music achievement, even when teaching accommodates only one component of temperament. Pretest differences among subjects appeared to be gender-related.

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## CHAPTER I

### INTRODUCTION

Providing for individual differences in classrooms is a challenge for all music educators. Finding an instructional approach which matches teaching strategies with individual student differences is critical to providing effective music education. Educators observe that certain instructional strategies facilitate music learning for some students but not for others. Some students demonstrate interest in specific subjects or areas of a subject, but not in others. Students' readiness to learn has been the focus of numerous learning theories. For example, Bruner (1950) recommends that curricula be arranged so that students encounter information in a manner suitable to their age level and interest. Witkin's (1950) research suggests that even highly structured situations will not be perceived in the same way by every learner. Witkin uses the terms "personal factors," "personal determinants," and "individual differences" to refer to general psychological characteristics of individuals that influence their perceptions of instructional settings and strategies. His findings also demonstrate that gender and age level substantially affect responses of subjects to instructional characteristics.

Witkin maintains that the task of researchers consists not only of establishing the average results and the range of results, but also of determining factors within individuals responsible for their location at given points in this range.

Individual learning differences have been the focus of music education research. Gordon has devoted the past 25 years to developing tests which identify individual differences among students' musical aptitudes: tests that identify students' strengths and weaknesses relative to music learning. As a result of his work, several highly reliable and valid music aptitude tests have been developed, including the Musical Aptitude Profile (1965), Primary Measures of Music Audiation (1983), Intermediate Measures of Music Audiation (1984), and Advanced Measures of Music Audiation (1990). Thus, students' musical strengths and weaknesses can be assessed with a reasonable degree of accuracy. According to Gordon (1981), music educators should be most concerned with how learners' individual musical differences interact with human learning processes. Gordon (1971) also maintains that an overall goal of music education is "to provide for the idiographic and normative differences among students" (p. 62). The current study addressed the problem Gordon proposed, that is, developing teaching strategies accounting for interactions among individual student differences and music teaching and learning environments.



### Purpose of the Study

The purpose of this study was to determine effects of music instructional strategies, student temperaments, and gender on achievement in a college freshman music introduction course. Instructional strategies were tailored specifically to accommodate individual learning differences associated with temperament, that is, specific broad characteristics of personality. This study dealt with the fundamental problem of teaching students with specific individual differences in ways that facilitate their music learning and achievement. The specific individual difference investigated was temperament. The report of the second Ann Arbor Symposium (1978-79) presents views of several prominent music educators and psychologists on the subject of music learning and individual differences. Many writers contributing to the Symposium (e.g., Shepard, 1981; Gordon, 1981; Day, 1981) agree that differences among students in music education is an issue which must be addressed in music education research.

### Background of the Problem

Music educators may readily identify with the problem of providing 30 different teaching strategies to accommodate 30 different sets of individual student needs, personalities, and interests in their classes. They also may recognize that often a single all-encompassing strategy does not

accommodate individual differences among 30 students. Instructors sometimes suspect that it is not students who are at fault if they do not learn, but that teachers' methods of presentation may not be "right" for some individuals. Matching learning experiences to students' learning styles is particularly appropriate in working with college freshmen, since most college attrition occurs at this level (Claxton & Murrell, 1987).

Music fundamentals often are taught to undergraduates in ways which require relatively passive responses, such as worksheets and written drill. Likewise, music history instruction often is presented in a written form, with principal classroom strategies being lecture and subsequent note-taking, or research paper assignments. Frequently, music history students are given reading assignments. Students usually are expected to do their own work, participate in teacher-student interaction, and avoid talking to other students in class. Evaluation for music fundamentals and music history courses generally is presented in the form of written tests, again precluding verbal student-student interaction. These tests often require students to solve problems in new ways, and to attend to the meaning of facts and how they fit together. Conversely, classes in conducting by their very nature are "hands-on," and involve student-student interaction. Evaluative methods for conducting courses similarly are active. Some students

adapt easily to various instructional strategies while others do not. "Research is needed to clarify how much difference it makes if teaching methods are incongruent with a student's style" (Claxton & Murrell, 1987, p. 2). The present study, in part, was based upon the assumption that students' performances in music subject areas are linked to their learning styles.

One approach to categorizing students and their varied modes of learning, employed by Myers (1980), is the use of temperament typing. Temperament is an inherited component of personality (Buss & Plomin, 1984), and temperament typing may be used to classify individual differences related to temperament traits. Myers groups learners into 16 distinct temperament types, each a combination of four dichotomous indices: Extraversion-Introversion, Sensing-Intuition, Thinking-Feeling, and Judgment-Perception. In research conducted by Lawrence (1986) and by Oliver and Shaver (1966), temperament type has been linked to learner preferences for specific instructional styles, and for specific ways of integrating new information. Lawrence reduces Myers' 16 types to only four broad categories of temperaments-- Extravert-Sensing, Extravert-Intuitive, Introvert-Sensing, and Introvert-Intuitive. He suggests effective instructional strategies for each of the aforementioned categories. Therefore, teachers need not prepare 30 different lessons for one class session; instead, they only

prepare one lesson plan which branches off into four basic strategies (Lawrence, 1986).

Music educators probably agree that each student has a unique set of abilities and a unique set of problems in learning music concepts. Students also have their own personality and consequently their own temperament. Providing classroom experiences which maximize skill development, minimize learning problems, and integrate with students' temperaments is not an easy task.

Traditionally, temperament has been defined as "that individual peculiarity of physical organization by which the manner of thinking, feeling, and acting of every person is permanently affected; natural disposition" (Barnhart, 1964, p. 1246). Another definition for temperament is "unusual personal make-up manifested by peculiarities of feeling, temper, action . . . with disinclination to submit to ordinary rules or restraints" (Barnhart, 1964, p. 1246). For this study, temperament was defined as characteristics of personality which represent broad dispositions rather than specific behaviors. Furthermore, these broad traits have the potential for being classified into categories: Extraversion, Introversion, Sensing, Intuitive, Thinking, Feeling, Judgment, and Perceptive. Buss and Plomin (1984) assert that temperament differences observed early in life are predictive of individual temperament differences observed later in development. Thus, identification of

temperament may be useful as an index of variations in behavior and preferences present in the college learner.

Temperament governs behavior. By knowing a person's temperament, to some extent predictions may be made as to how he or she may react or behave in a wide variety of instances (Buss & Plomin, 1975). There is agreement among psychologists that temperament traits are inborn, stable over time, demonstrate continuity, and pervade an individual's life (Plomin & Dunn, 1986; Buss & Plomin, 1975 & 1984; Thomas & Chess, 1977; Gordon & Thomas, 1967; Allport, 1961). Buss and Plomin (1975) state that temperament deals with how behavior responses are made, rather than with what the responses are; and thus, is concerned with the style of a behavior. The researchers contend that temperament relates to broad personality dimensions rather than to highly specific traits or behaviors. According to Buss and Plomin (1975), and Sperry (1972), these broad dispositions differentiate, individuate (form into distinctly identifiable patterns, such as introversion and extraversion), and become progressively more distinct during a person's development. Temperament type has been related to learning style by Lawrence (1986), and Keirsey and Bates (1978). Several of these relationships are described below.

Some learners do mental work before expressing themselves verbally; others do mental work by verbally interacting with people. Expressing ideas to determine how

others react to them seems to help the latter individuals formulate those ideas. Some temperament types prefer action and variety, while others like solitude and time for deliberation. Some individuals may prefer using their senses to grasp abstract ideas and facts, while others rely upon intuition to help them establish relationships between abstractions and facts. Some learners are persistent when faced with details and complexity, and others are not. Practicing skills already learned may seem more enjoyable than learning new ones for some individuals. "Global learning," seeking to see intuitively the whole of a task first, is a preference of some, while "linear learning," a step-by-step sequential approach to learning tasks, seems to enable others to understand concepts more easily.

Many educators agree that learning is a highly individualized process. Woodruff (1981) maintains that there are two educational models from which a teacher may choose.

One is the very respectable model, which is traditional in schools today, of a teacher dispensing verbal information to rather passive students who are expected to use it productively at a later time. The other is the rather burly model of an active person doing practical things with his environmental substances right now, and learning in the process. (p. 292)

Bruner (1978) affirms that primary emphasis in education should be placed upon skills in "handling, in seeing and imaging, and in symbolic operations" (p. 34). Leonhard and House (1959) agree that learning is an active process. "The

clue to the individualization of the learning situation lies in understanding each student, his motives, his capacities, his purposes, and his personality" (Leonhard & House, 1959, p. 137). Knowledge of temperament type prior to instruction, and subsequent adjustment of teaching style to accommodate different types of learners, will facilitate learning (Lawrence, 1986; Keirsey and Bates, 1978).

Myers' (1980) four dichotomous components of temperament, combinations of which comprise 16 temperament types, are Extraversion-Introversion (E-I), Sensing-Intuition (S-N), Thinking-Feeling (T-F), and Judgment-Perception (J-P). The temperament types are ESTJ, ESFJ, ESTP, ESFP, ENTJ, ENFJ, ENTP, ENFP, ISTJ, ISFJ, ISTP, ISFP, INTJ, INFJ, INTP, and INFP. The E and S as single components of type (types with either an E or an S, or both an E and an S) represent 75 percent of the general population (Keirsey & Bates, 1978). The ES combination (ESTJ, ESFJ, ESTP, and ESFP) represents about 54 percent of the general population (Lawrence, 1986). The ES type constituted a primary focus of this study, since it presumably represents the largest proportion of the population; the IS type was a secondary focus.

Failure to focus on temperament as related to instructional strategies in music results in several weaknesses. The study of affective behaviors, those which have a feeling component, is critical to understanding musical behaviors

(Radocy & Boyle, 1979). The category of temperament is on Young's (1973) list of components of affective processes. These processes are related to virtually everything that is psychological (Radocy & Boyle, 1979). Affective behaviors as they relate to aesthetic experiences are individual phenomena; aesthetic experiences are human responses as to the value or meaning of art (Radocy & Boyle, 1979). Reimer (1970) states that the realm of human subjective reality is infinite in complexity and scope; therefore, aesthetic experiences will differ for each individual.

There is little objective evidence indicating effects of temperament-based instructional strategies on music achievement. Therefore, this study was based on the use of temperament type information prior to instructional planning. The problem of the study was threefold: (1) to classify students by temperament type as defined by Myers (1980), (2) to develop a music instructional plan to accommodate students whose type includes the Extravert-Sensing combination (ES), and (3) to determine effects of temperament, instructional strategies, and gender on music achievement. The threefold problem raised some unanswered questions: Are there interactions among temperament types, instructional strategies and gender as related to music achievement? Can educators systematically predetermine the effects of music instructional strategies on music achievement for optimal development of skills and knowledge?



### Theories of Temperament

Identification of personality and temperament types (i.e., typology study) has a history dating from before Christ to the Gnostic philosophy, which identifies three types: thinking, feeling, and sensing. During the Greco-Roman era, Hippocrates (c. 1 A.D.) describes the choleric, sanguine, phlegmatic, and melancholic types. Schiller (1795) proposes two psychological types: the idealist and the realist. Nietzsche (1871) characterizes the Apollonian and Dionysian types. Spitteler (1881) describes two types of temperament called Prometheus and Epimetheus. James (1911) divides types of human beings into two temperament categories, the intellectual and the sensational. Jung (1923) identifies patterns among random human behaviors, and refers to them as "psychological types." He uses psychological types to describe preferred perception and judgment patterns. Jung's classifications of type involve combinations of several components: Extraversion, Introversion, Sensation, Intuition, Thinking, and Feeling.

A major development in temperament typology came in 1962 with the emergence of the Myers-Briggs Type Indicator (MBTI). Myers and Briggs (1980) have conducted longitudinal research on temperament typing. These researchers developed the MBTI, which is based upon Jung's personality theories.

Myers and McCaulley (1987) identify four component sets of temperament: (1) Two attitudes--Extravert and Introvert

(E-I), (2) Two processes of perception--Sensing and Intuition (S-N), (3) Two processes of judgment--Thinking and Feeling (T-F), and (4) Two styles of dealing with the outside world--Judgment and Perception (J-P). Each person has a temperament which is a composite of four of these components, one component from each set; thus, there are 16 possible types. The attitudes (E-I) indicate whether individuals direct their perception and judgment mainly toward the outer world, or mainly toward the inner world of ideas. The perceptive processes (S-N) are used to observe or assess new situations. The judgment functions (T-F) are used in deciding upon appropriate action when decisions are needed. The J-P index indicates whether individuals deal with the outer world in the judging (J) attitude (T-F) or the perceptive (P) attitude (S-N) (Myers & McCaulley, 1987).

Jung (1923) introduced the terms Extravert and Introvert. Extraversion is outward-turning. Extraverted persons are those who use their dominant (strongest) process primarily to decide their actions in the world, and who reveal their best first. Thus, an ES person will use the Sensing process in his or her outer world, if Sensing is dominant. Extraverts "desire to act on the environment, to affirm its importance, and to increase its effect" (Myers & McCaulley, 1987). Introversion means inward turning. Introverted individuals reserve their dominant process primarily for the personal world of inner thoughts and

reflections; their best is used in their inner favored world, and their auxiliary (secondary) process is what the outer world is permitted to see most. Only close associates are allowed to see the introvert's most valued process in operation (Lawrence, 1986). "In the introverted attitude (I), energy is drawn from the environment, and consolidated within one's position" (Myers & McCaulley, 1987). The main interest is in the inner world of concepts and ideas. Extraverts are highly sociable and impulsive, while Introverts are low in both aspects (Buss & Plomin, 1975, p. 184, 188).

"Sensing (S) is the term used for perception of the observable by way of the Senses. . . . Intuition (N) is the term used for perception of meanings, relationships and possibilities by way of insight" (Lawrence, 1986, p. 7). In Jung's theory, the two kinds of perception are polar opposites of one another.

Thinking and Feeling are also polar opposites. "Thinking (T) is the term used to define a logical decision-making process, aimed at an impersonal finding. . . . Feeling (F) is a term for a process of appreciation, making judgments in terms of a system of subjective, personal values" (Lawrence, 1986, p. 8).

The Judgment (J) and Perception (P) components involve the attitude taken toward the outer life. The Judgment process seeks closure and organization, preplanned

activities. Closure is a drive toward completing tasks. The Perception process is a drive toward openness to new perceptions, flexibility, and change (Lawrence, 1986). The J-P preference is used in conjunction with the E-I to identify which of the two preferred processes is the dominant and which is the auxiliary. The dominant is the process among S, N, T and F upon which one relies more than the others. The auxiliary is the secondary process among S, N, T, and F, and in the dimension opposite to the dominant (Myers & McCaulley, 1987). If the J component is present, the T or F component will be the dominant; if the P is present, then S or N is the dominant.

This study focused upon the Extravert-Sensing (ES) type, as described by Myers (1980). Extravert-Sensing students' preferred modes of learning often are not encouraged in traditional classrooms; thus, they are forced to use less well-developed processes (N) for certain subject areas, such as those which use symbology, and must work from their weaknesses rather than from their strengths. Hull's (1943) "habit family hierarchies," ordered patterns of response, appear to be related to the latter problem. He maintains that the habit family closest to the particular need will perform the necessary function, and that the individual habits with the greatest strengths will be used first.

Extravert-Sensing students are action-oriented persons who use their senses in the outer world, rather than using their intuition. They learn well in groups, and may have difficulty reading for an extended period of time. They concentrate best in classrooms which allow group discussion and which give frequent and active breaks from reading and writing. These students tend to focus on the concrete present, and prefer to apply actively what they have learned. Teachers whose directions are clear and concise are preferred by the ES learner. Extravert-Sensing types rely on trial-and-error to solve problems, and progress from the concrete to the abstract in a step-by-step procedure. These learners easily memorize facts and respond better to oral than to written feedback. They may focus on the facts of a text and neglect the concepts (Jensen, 1987).

The ESTJ, ESFJ, ESTP, and ESFP types, upon which this study focuses, each comprise 13 percent of the general population of the United States (Keirsey & Bates, 1978). In a "typical" classroom of 35 students, Myers (1980) finds that the type distribution has the following shape: 18 ES students, 7 EN students, 7 IS students, and 3 IN students. Many school activities already are those preferred by Introverts (reading, not talking, doing one's own work) and Intuitives (use of abstraction, symbology). Based on Myers' 1980 data, 70 percent of students and adults are Extraverts, and 70 percent are Sensing types. Keirsey and Bates (1978)

set the figure as high as 75 percent for each of the two types. According to Lawrence (1986), intelligence tests are biased toward intuitive intelligence because their writers are usually Intuitives, and he states that education in the United States has neglected Sensing intelligence. Lawrence suggests that planning for instruction begin with development of an ES master lesson, after which, teachers develop alternative experiences that appeal to IS, EN, and IN students, and insert alternative experiences into the master lesson plan according to student needs. As a concluding step, the T-F and J-P differences among all types of learners can be accommodated in planning for individuals in the class.

Accommodating the ES learner first is a logical starting place; Myers (1971) holds that the preference which has the most conspicuous consequences in education is the choice between the two kinds of perception, the choice between Sensing and Intuition. The Extraversion-Introversion component has been researched extensively and is well-established. "Correcting the biases of instruction that harm ES type [learners] is perhaps the most crucial unrecognized problem of American education" (Lawrence, 1986, p. 42).

Much research has been focused upon personality and temperament type as they affect career choice, the humanities, physical education, persistence in college, retention patterns, mathematics, business and business administration, education in general, phonics, and reading,

(Martray, 1971; Farr, 1971; Draper, 1965; Rozehnal, 1960). Some studies have investigated effects of personality on musical aptitude, success in instrumental study, music performance, music achievement and musical perception (Sample & Hotchkiss, 1971; Duling, 1966; Goeke, 1981; Thayer, 1971; DeBroder, 1970). However, little research has focused upon the specific area of temperament type as it affects music achievement, nor have many researchers used the undergraduate educational level as a subject population. Kemp's (1981a, 1981b, 1981c, 1982a, 1982b) research involves exploration of personality factors as related to music instrument choice, gender, and music career choice. However, he does not specifically examine relationships among temperament types, vocational choices, instrumental study, and gender.

Lawrence (1986) postulates that if educators identify students' preferred temperament typing prior to instruction, and plan instructional strategies to accommodate specific individual needs, positive teaching effects on learning should increase. The real problem is not how to change temperament, but how to use one's own temperament to establish and maintain an encouraging relationship with the differing temperaments of students (Keirse & Bates, 1978).

In summary, there appears to be consensus among prominent psychologists that temperament typing is a viable means of categorizing learning behaviors. The practice of separating individuals into categories has an extensive

historical precedent. Jung's and Myers' theories of establishing type seem especially methodical and workable for educators.

#### Evaluation of Temperament

Evaluation of temperament has taken several forms; checklists, questionnaires, observation, clinical interviews, and standardized tests are the most common. "Lesser attention thus far has been paid to the elaboration of rating methods for older children and adults" (Thomas & Chess, 1977, p. 119). Since 1949, many instruments purporting to measure temperament have appeared. Some of the more frequently used are the Guilford-Zimmerman Temperament Survey (Guilford & Zimmerman, 1978), Humms-Wadsworth Temperament Scale (Humms & Humms, 1960), Measures of Individual Differences in Temperament (Mehrabian, 1978), the Myers-Briggs Type Indicator (Briggs & Myers, 1976), the Taylor-Johnson Temperament Analysis (Taylor, 1977), Temperament and Values Inventory (Johansson & Webber, 1977), Temperament Comparator (Baehr, Pranis, & Schmieder, 1981), Temperament Inventory (Cruise, Blitchington, & Futch, 1980), Science Research Temperament Scale (Sweney, Cattell, & Krug, 1970), Temperament Questionnaire (Schepers, 1963), Thorndike Dimensions of Temperament (Thorndike, 1966), and the Thurstone Temperament Schedule (Thurstone, 1953).



The Myers-Briggs Type Indicator (MBTI) has been well standardized by research. Although connections between the visual, auditory, and kinesthetic modes of perception and the MBTI Sensing type have been hypothesized, the MBTI does not purport to discriminate among these modes (Lowen, 1982). Rather than assessing behavior, it assesses temperament type. Once a student's type is identified, teachers may make predictions about how a student learns best, which may or may not be consistent with his or her learning behaviors (Jensen, 1987). The MBTI is appropriate for adults, and discriminates between their temperament types. "Few instruments appear to provide as much [type] information as can be derived efficiently from the MBTI" (Mendelsohn, 1965, p. 322). Findings indicate that MBTI scores are related to variables such as personality, ability, interest, values, aptitude and performance measures, academic choice, and behavior ratings (Mendelsohn, 1965, p. 322). The current study used the Myers-Briggs Type Indicator (Briggs & Myers, 1976).

Relationships Among Music Behaviors, Instruction,  
Gender, and Temperament Type

Temperament Types and Music Behaviors

There is a possible but unexplored relationship between temperament type and music achievement. Music achievement is an indicator of what a student has done or accomplished

musically. For this study, music achievement was associated operationally with the following music behaviors: conducting, listening to music analytically, reading music, evaluating music literature, and reading about and researching music history topics. The traditional activities of written drill, lecture, and research projects found in music fundamentals and music history courses are not compatible with known preferences of ES learners. Extravert-Sensing types learn best by talking to other students, and have difficulty concentrating on a text for long periods of time. These students like variety, and enjoy learning new facts if the facts are useful. Concrete sensory experiences must precede abstract diagrams or explanations for ES learners; they also enjoy making some choices about their instruction. Conducting is an activity which inherently involves the senses and allows the use of standard ways to solve new problems. Courses in conducting customarily involve use of previously learned skills in applying well-learned knowledge. Each of these characteristics are ES-preferred learning strategies. However, other elements of conducting such as musical interpretation, and the abstract diagrams of conducting patterns require that ES students apply weak patterns of learning. Consequently, these learners are at a disadvantage when compared with Introvert or Intuitive students, who have strong learning patterns in dealing with abstracts.

### Temperament Types and Gender

Some research has identified relationships between temperament type and gender. According to findings of Buss and Plomin (1975), American women are more emotional and sociable than men, and men are more active than women. There is no gender difference found for the trait of impulsiveness (an Extravert characteristic) in research by Buss and Plomin. Gardner (1955) found that both male and female high school musicians demonstrate differences in their personality patterns, as demonstrated in results of the Guilford-Zimmerman Temperament Survey (Guilford & Zimmerman, 1978). Male musicians are "less active, less emotionally stable, less objective, slightly less adept in personal relations, and less masculine in interests" (p. 15). On the other hand, females are less restrained, less objective, less friendly, and less adept at personal relations. In research on the general population, Myers and McCaulley (1987) report that 49 percent of males of all ages who take Form G of the MBTI (the form used in the current study), are classified as E types; among females, 55 percent are classified as E types. Lawrence (1986) reports that 40 percent of females are T types, and 60 percent are F types, while 60 percent of males are T types, and 40 percent are F types. Therefore, research appears to support the idea that gender differences may interact with effects of instructional strategies and temperament types.

## Accommodating Temperament Types Via Music

### Instructional Strategies

To provide ES learners with opportunities to use their most familiar processes of learning (associated with temperament type), teaching strategies can be modified in several ways. In various research reports, instructional strategies have been associated with either the E or the S component of temperament and learning patterns (e.g., Lawrence, 1986; Myers, 1980). In general, modified instructional strategies accommodate the Extravert's ability and desire to work well with others, while also accommodating the Sensing component's preference for learning by doing.

### Value of the Study

The majority of the population in the United States consists of Extraverted and Sensing types, rather than Introverted and Intuitive; therefore, music educators should benefit from research describing effects of ES temperament, accommodating instructional strategies, and gender on music achievement (Lawrence, 1986). Such research should facilitate the development of effective music instruction for a majority of students and for individual students. Historically, traditional teaching methods used in undergraduate music fundamentals and music history courses have emphasized IN-preferred activities almost to the exclusion of ES-preferred experiences. The abstract and

symbolic nature of music sometimes makes the music classroom a learning environment that is difficult for S-type students. Sensing types may have difficulty decoding the abstract symbols unless they are presented concretely. Frequently, S-type students must translate music symbols to concrete sensory images before responding to a question or participating in a music experience. Conducting gestures, which are symbolic of musical ideas, instructionally are presented via concrete sensory exploration to the benefit of both E-type and S-type students. Research on the effectiveness of presenting abstract concepts and symbols via concrete exploration of music abstractions for Extravert-Sensing adult students can be beneficial to teachers of undergraduate students.

In a music classroom adapted for ES students, the deduction can be made that even IS students will find modifications in classroom procedures of benefit as the changes affect their S component. Likewise, EN learners will benefit from strategies which accommodate the E component. Therefore, approximately 90 percent of a typical class can find some accommodation for their specific preferences.

Since the course used as the focus of this study involved three common areas of music instruction (music history, fundamentals, and conducting), students' performances in each area were evaluated. Permeating the

course were opportunities for students to gain knowledge of sacred choral literature and of principles for selection of appropriate sacred choral compositions. A course goal was development of students' music skills, knowledge, and attitudes to enable them to be competent leaders of music programs in their chosen church or school fields of service. An effective teaching method which optimizes learning in undergraduate introductory music courses, or in other such courses for adult nonmusicians, can benefit music educators.

## CHAPTER II

### RELATED LITERATURE

#### Introduction

In this chapter, literature is reviewed relative to individual differences (including temperament), and consequent adaptation of instruction to accommodate these differences. Descriptions of research pertinent to the present study regarding individual differences and accommodation via instructional strategies are included. In addition, the discussion incorporates summaries of research concerning temperament typing and measurement, and implications of temperament typing for education. Briggs' and Myers' (1976) Myers-Briggs Type Indicator (the temperament-measuring instrument for the present study) and its underlying theories are examined, and studies regarding effects of personality and gender on music learning are summarized. The chapter concludes with reviews of investigations dealing with how teacher and student personalities interact, and a statement of hypotheses for the current study.

#### Individual Differences

Numerous research studies support the premise that learners differ in their perceptions of the environment, and

therefore, differ in ways in which they learn. There are various classification systems of individual differences, including classifications according to learning style, and personality (including temperament). Because accommodating temperament type in music instructional settings is of primary concern in the present study, consideration of this literature is essential. The current study focuses upon classification of individual differences according to temperament type; there is little objective evidence of effects of temperament type upon music learning.

#### Classification Systems of Individual Differences

##### Learning Style

Learning styles and preferences have been classified by Moore (1988) and placed into three categories: affective style, physiological style, and cognitive style. The affective category refers to facets of personality related to value systems, emotion, and attention. Affective factors include attention spans and response incentives. Physiological influences involve responses to environmental conditions such as light, temperature, or sound. The cognitive category involves ways individuals perceive, remember, and think, as well as idiosyncratic ways of storing, transforming, and processing information. The present study investigates the integration of these three categories; that is, it focuses on whether components of personality affect environmental and cognitive learning in



music instructional situations as measured by music achievement tests.

According to Sperry (1972), some tentative conclusions concerning variations in learning style are warranted.

First, all learners do have idiosyncratic ways of perceiving, thinking, and remembering. Second, learning or cognitive style can and does affect learning performance. Third, cognitive style is relatively stable over time. But, fourth, extremes on the continuums of cognitive style moderate with time and can apparently be directly modified, at least to some degree. (p. 140-141)

Witkin, Goodenough, and Karp (1967) agreed that cognitive style appears to be stable from childhood into young adulthood. They maintained that development of psychological differentiation tends to approach a plateau in young adulthood, the age level of subjects in the present study.

Shumsky (1968) examined the existence of individual differences in learning styles. She documented variations of tempo in learning; independence in work; attentiveness; and reactions to new situations. Shumsky defined learning tempo as the amounts of time individual children required to function in the learning process. She found that children require different amounts of time to respond. Slow tempo was sometimes associated with cautiousness, and at other times with sluggishness. Rapid reactions were due to impulsiveness in some cases, and were sometimes accompanied by inaccuracies or by high quality comprehension. Rate or tempo thus is highly individualistic and can be associated

with a wide range of learning behaviors. Some children functioned with a minimum of adult direction in Shumsky's research. Others needed initial help, and then could work on tasks alone. Teachers should recognize the children who need intermittent help and those who need constant assistance (Shumsky, 1968). Individuals also varied in attentive capacities. Some were more distractable than others. Students varied in their tendencies to accept new situations and new learning as challenges. Others were slow to attempt new tasks with confidence, or tended to panic when given new material.

Carbo (1984) researched uses of knowledge of learning styles to enhance elementary children's reading achievements. She defined individual learning styles as environmental preferences, perceptual strengths and preferences, and perceptual development. Carbo found that students' reading achievements improved when they were taught to read via preferred learning styles. She also found interactions among grade levels, academic achievement levels, and reading achievements across learning styles. Carbo concluded that some children need to interact with teachers and peers during reading, while others should be permitted to read alone. Some children were more global than others, and some achieved more when words were presented through their strongest modality (visual, auditory, tactile). Additionally, Carbo stated that reading environments may need to be quiet for

some readers, but that others prefer sound to be present, a consideration which was incorporated in the present study.

Murphy (1982) found interactions between cognitive style (field dependence-independence) and method (traditional versus non-traditional) which produced significant differences in achievement test scores of undergraduates taking a psychology course. Stone (1982) studied teacher adaptations to student cognitive style, and its effect on learning, with results which conflicted with Murphy's findings. Field-dependent second-grade students who served as subjects in Stone's study were placed in more personal and structured contexts, which increased the likelihood of positive behavior; field-independent students were provided with more independent learning opportunities. Teacher adaptation was not significantly related to teacher cognitive style, but was related to positive student behavior. No significant interaction effects between cognitive style and student achievement were found for any teacher adaptations.

The differing ages of participants in Murphy's and Stone's research may explain the conflicting results of the two studies. Cognitive style may not be stable until young adulthood, as was supported by Witkin, Goodenough, and Karp (1967). However, results of McPherson's (1983) research suggested that differences in cognitive learning style and gender, as determined by Brown's and Holtzman's Survey of

Study Habits and Attitudes (1984), had no significant effect on student mean scores in an introductory course in plant physiology at the undergraduate level.

Learning modality is another area in which differences among learners were researched. Farr (1971) adapted instruction to individual differences due to learning modality preferences (visual or auditory). She found that college-age students were able to predict the modality in which they would exhibit superior learning performance. The most desirable condition appeared to be that in which both learning and testing were in an individual's preferred modality. The focus of the present study on Sensing-type learners (see "Myers-Briggs Temperament Theory" on p. 46) mandated use of both visual and auditory stimuli to accommodate preferences for sensory presentation of information.

Apfelstadt (1983) investigated the effects of instruction in melodic perception upon the auditory discrimination of pitch and vocal accuracy of kindergarten children. One treatment group received vocal instruction designed to promote melodic perception through visual and kinesthetic reinforcement, presumably to accommodate differing learning modalities; another group received vocal instruction consisting primarily of imitation alone. There were no differences found among groups in auditory discrimination of pitch, and no significant differences

existed between the two treatment groups on vocal pitch pattern accuracy.

In her 1986 research, Apfelstadt investigated the visual, auditory, kinesthetic, and mixed learning modalities, using second-grade subjects. The purpose of the research was to examine relationships between perceptual learning modality and vocal accuracy. Apfelstadt concluded that visual learners were more accurate singers than auditory learners. The means of kinesthetic and mixed modality learners did not differ significantly from those of visual and auditory groups. However, auditory learners had a particularly low mean score, while visual learners had the highest of the four groups. Since the study involved music, which is auditory, one might assume that auditory learners would score significantly better. Apfelstadt's findings did not support this assumption, which may be explained by the complexity of the task (rote-singing) across several variables. Children who had no problem with perception may have lacked vocal maturity and control, or melodic memory to reproduce the vocal patterns. Apfelstadt maintained that auditory learners asked to do musical tasks may be at a disadvantage because of their inability to transfer the auditory model into more concrete form, unlike visual learners. Modalities become integrated with age, and mixed modality learners have an advantage over the other groups, transferring information from one mode to another

(Apfelstadt, 1986). Children should be taught through their strongest modality, and reinforced through their weaker modalities. However, they also should develop their weak areas to improve learning skills in varied settings (Apfelstadt, 1986).

Several instructional factors used in conjunction with knowledge of learning modality have been found to affect learning. Among these are sequence of materials presentation and methods of presenting and structuring materials.

Sequence of presentation of auditory and visual information appears to have an effect on learning. Asher (1962) found that subjects for whom the visual sense was dominant over auditory modes of perception learned better if visual stimuli preceded teachers' oral presentations, while for auditory learners, the sequence oral/visual was more effective.

In another study related to the sequence of instruction, Moore, Smith, and Teevan (1965) found that "low-anxious, low-achieving subjects learned better when materials were sequenced in an easy-to-difficult order, while high-anxious, high-achieving subjects did better with materials presented in a difficult-to-easy sequence" (p. 305). The high-anxious category has been labelled as a "Type A" personality in research by Rosenman and Friedman (1974). The Type A lifestyle has been associated with increased stress on human biological systems, and Type A individuals are prone to have

coronary problems. Some individuals participating in the present study encountered material sequenced step-by-step, in an easy-to-difficult order, postulated by Lawrence (1986) to be a preference of Sensing-type learners. Duling (1966) stated that persons responsible for planning structure of content in curricula should take into consideration relationships inherent in intellectual processes that people use to enjoy music. Based on implications of his findings, however, he contended that teachers should refrain from offering work in a step-by-step sequence, rather involving students in a cooperative process to determine what is musically interesting and challenging. He agreed that tasks generally should increase in complexity.

Methods of presentation and structuring of classroom environments also appeared to affect learners' perceptions. Kropp, Nelson, and King (1967) studied the discovery and expository methods of presenting concepts of mathematical sets. From the findings, they concluded that "Children strong in deductive reasoning profited more from exposition than discovery. Conversely, children strong in inductive reasoning learned more from discovery than exposition" (Kropp, Nelson, & King, 1967, p. 302). Inductive reasoning proceeds from specifics to generalizations, whereas deductive reasoning reverses this order. Neither type of reasoning is present in very young children (Lefrancois, 1982). Apparently, learning is facilitated for some

students by a "hands-on" approach, one strategy which was employed in the present study. "The curriculum is seldom organized to focus on active discovery and the use of abstract ideas" (Taba & Elsey, 1964, p. 524).

### Personality Factors

Personality is a global factor often used to define or classify individual differences. Some personality factors that have been studied include interests, motives, roles, abilities, body structure, aptitude, needs, values, moods, and temperaments. Personality factors interact with teaching strategies and structuring. Grimes and Allensmith (1961) concluded:

[A]pparently, compulsive students learned more when the teacher provided a structured environment by prescribing short-term goals, giving a maximum of explanation and guidance, and arranging feedback at short intervals to keep the student on [task]. Less anxious students did not require such constant direction and reassurance, and instead may suffer from it. (p. 260)

Several other researchers also maintain that personality factors influence learning. In a study by Oliver and Shaver (1966), personality measures were administered to students to investigate relationships between student characteristics and learning. Interactions between personality and instructional techniques emerged.

The Socratic style was more effective for students low in authoritarianism, low in the tendency to dichotomize, low in the need for structure, and high in the ability to tolerate hostile action. In contrast, the recitation technique was more effective for students high in authoritarianism



and the tendency to dichotomize, and low in the ability to tolerate hostile action. (Oliver & Shaver, 1966, 301-302)

Extravert-Sensing learners (subjects in the present study), theorized to be high in the need for structure, were presumed to find the recitation technique more beneficial than the Socratic style.

Temperament, a hereditary component of personality, has been the focus of numerous researchers. Thomas and Chess (1977) classified three types of children: the "easy child," the "difficult child," and the "slow-to-warm-up child." Gordon and Thomas (1967) described four kinds of individuals relative to temperament: "plungers," "go-alongers," "sideliners," and "non-participants."

Two temperament types have been extensively researched: Extraversion (E) and Introversion (I). The E learner reportedly works best with others, in a large group, and readily discusses events and ideas with others, offering opinions freely (Lawrence, 1986). Sutter's (1972) research supported this idea. He measured the affiliation needs of subjects, that is, their desire to establish and maintain close, friendly interaction.

Students high in affiliation need achieved better in the paired, interpersonal setting, while those low in affiliation achieved better alone. Also, high-anxious subjects learned more effectively alone, while less anxious subjects achieved better in the interpersonal setting. (Sutter, 1972, p. 305)

Other evidence that Introverts and Extraverts differ in

response to learning situations was provided by Thompson and Hunnicutt (1944). They reported that "'introverts' reacted with increased performance when praised by the teacher, while 'extroverts' reacted more strongly when the teacher criticized them for doing poorly" (p. 260).

In summary, studies related to individual differences of learners appear to support the premise that variations in learning styles (including cognitive style and learning modality), and personality (including temperament type) substantially affect learning facility and achievement. However, some conflicting evidence has been found, and little objective evidence exists regarding effects of temperament type on music learning facility and achievement.

#### Cognitive Theories

Numerous learning theorists have addressed effects of individual differences on learning. The most prominent of these theories in the literature are discussed briefly.

Cognitive learning theorists deal with central brain processes, cognitive structures (mental organizations or abilities), and "insightful" problem-solving (Hilgard & Bower, 1981). Insightful behavior also is recognized in Gestalt theory (Radocy & Boyle, 1979), which is a component of many cognitive learning theories and relates primarily to explaining perception.

Gardner (1984) proposed seven types of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-

kinesthetic, interpersonal, and intrapersonal. He asserted that each intelligence has its own operation, and that individuals may be strong in one intelligence while weak in others. Many activities involve blends of intelligences, but school tends to focus and measure only one or two of these types. The arts are considered incorrectly to be less cognitive than the sciences in some cultures; the definition of cognition should be modified (Gardner, 1984).

Gardner (1987/1988) advocated activity as an integral part of assessment in music. He asserted that students should demonstrate growth in artistic learning from performing and composing. His theory of multiple intelligences held that no two forms of thinking are exactly comparable.

Representatives of cognitive theories of learning such as Piaget, Lewin, and Bruner, focused upon information processing, concept formation, and the acquisition of knowledge (Abeles, Hoffer, & Klotman, 1984). These theorists attempted "to analyze the conscious experience to determine principles governing different psychological processes" (Abeles, Hoffer, & Klotman, 1984, p. 162). Cognitivists have shown considerable interest in ways in which new knowledge is acquired, and the process of integrating previously stored information with new information (Abeles, Hoffer, & Klotman, 1984). Most theorists agree that new knowledge needs to be organized

either by the teacher or by the student to facilitate its acquisition and retention (Abeles, Hoffer, & Klotman, 1984). These organizational modes are referred to as the "reception" and "discovery" approaches respectively. Advocates of the reception method (Huttenlocher, 1962; Hunt, 1965) recommend that presented information be organized by teachers, as contrasted with the student-oriented discovery approach in which students organize information for themselves.

Bruner (1966) proposed that language training is a catalyst that helps children employ symbolic representation. According to Bruner, the symbolic level is the most sophisticated mode of learning in which learners use orderly, logical, responsive, and analytical thinking. Less sophisticated modes discussed by Bruner are the enactive (motor) representation and ikonic (visual) representation. Music instruction, similar to language study, involves use of symbols to represent sounds. Music researchers, however, have demonstrated that children prefer to learn enactively, ikonically, or symbolically, and such individual differences must be accommodated in music teaching strategies and lessons.

Developmental psychology, as represented by Piaget's work, involves examination of changes in learning due to maturation. He suggested that children at various stages are limited in understanding their environment by information-processing modes they find most accessible and familiar.

"Adult learners, however, may select from several different processing strategies the mode most suitable for the learning problem presented" (Abeles, Hoffer, & Klotman, 1984, p. 172). Two aspects of developmental learning theories seem to hold implications for instructional planning:

- (1) The sequencing of instructional material should involve consideration of how learners organize information at various stages of development, and
- (2) The method of presentation of instructional material should be made effective for learners, who process information in different ways (Abeles, Hoffer, & Klotman, 1984, p. 166).

One of the ways information is organized is identified as "concept formation." According to Abeles, Hoffer, and Klotman (1984), a concept is a group or cluster of related phenomena. Music educators have produced a body of literature on teaching music concepts, which has focused upon the "presentation of integrated aspects of musical knowledge rather than the isolated facts" (Abeles, Hoffer, & Klotman, 1984, p. 179). Recall is facilitated by a systematized knowledge base integrated with new information. Concept formation is a prerequisite capacity for human beings to understand and interact with complex environments. Students, therefore, are learning how to learn by developing their capacities to form concepts.

Motivational differences also reflect individual needs

among students. Teachers may observe classroom atmospheres which motivate some students, and fail to motivate others. Motivation, defined by cognitivists as "the energy that a learner employs when changing a behavior" (Abeles, Hoffer, & Klotman, 1984, p. 182), primarily deals with intrinsic changes; that is, motivation functioning without observable rewards.

Psychologists Maslow and Rogers emphasized the importance of learners' personality characteristics in their approaches to motivation (Hunt & Sullivan, 1974). Maslow presented a hierarchy of needs and proposed that when these needs are met, individuals will be motivated by "self-actualization." He defined self-actualization as an "on-going actualization of potentials, capacities, and talents as fulfillment of mission, as a fuller knowledge of, and acceptance of the person's own intrinsic nature, as an increasing trend toward unity, integration or synergy within the person" (Maslow, 1968, p. 25). Rogers emphasized the importance of "self-awareness" as a condition for motivation. Both Rogers and Maslow agreed on the importance of providing opportunities for students to make choices about instruction, to enhance motivation. The research of Rogers and Maslow provided a substantial foundation supporting that students have a need to be treated as individuals.

Golay (1982) stated that music educators not only need to know individual characteristics of their students, they

also require knowledge of specific aspects in an educational environment producing direct effects on learner behaviors. Additionally, Golay maintained that teachers need to identify specific factors most compatible with each student in the educational environment. He asserted that teachers benefit by devising systematic plans for developing teaching strategies to accommodate a variety of students. The current study was directed toward devising one such plan.

In summary, cognitive theorists explain how individual learners process information, form concepts, and acquire knowledge. The majority of cognitive theories support the premise of individual differences in learning processes among students, and stress the need for further research contributing to devising instructional plans and strategies that accommodate individual differences in the learning environment.

#### The Nature of Temperament

Temperament is an inherited component of personality (Buss & Plomin, 1975). Theories of the nature of temperament are examined and reviewed in this section. Psychologists agree that temperament stabilizes in adulthood, unlike personality, thus making temperament a viable means of classifying individual differences in the current study.

Buss and Plomin (1984) supported the stabilization of temperament, as follows:

Temperament might prove to be an exception to the rule that individual differences early in life are not predictive of variation later in development. . . Temperaments are likely to be more stable than other traits because temperaments are heritable. There appears to be a developmental relationship between stability and heritability for the few traits for which we have information. (p. 142)

Even though research supports inheritability of temperament, behavioral genetic studies consistently have shown that environmental factors also contribute to temperament development. Numerous studies have examined temperament and environment interactions to account for unexplained variance among learners and for disparate research findings; however, research has supported few interactions (Buss & Plomin, 1984).

If temperament is a special classification of personality traits, how inclusive is temperament? In studying adult personality, most theorists have relied on broad traits.

When the focus is on temperament . . . there appear to be two reasons for preferring broad traits. First, temperaments are regarded as early developing personality traits . . . it would seem best to employ broader traits in attempting to explain individual differences. Second, inclusive traits are more likely to contain individual responses that might persevere throughout development. Thus, the temperaments seen early in life would also appear in later childhood and adulthood, or at least leave behind residuals. (Buss & Plomin, 1984, p. 157-158)

Buss & Plomin (1975) categorized temperament by the acronym EASI, which includes emotionality, activity,



sociability, and impulsivity. They defined temperaments as "inherited personality traits present in early childhood" (Buss & Plomin, 1984, p. 84). The impulsivity component subsequently has been eliminated (Buss & Plomin, 1984), because it appeared to include several diverse behavioral tendencies, such as inhibitory control (manifested in resistance to temptation and delay of gratification), decision time (reflected in making up an individual's mind quickly or being obsessive), persistence in ongoing tasks, and sensation seeking (being bored easily and seeking exciting stimulation).

Jung (1923) theorized that all conscious mental activity occurs through two perception processes (sensing and intuition) and two judgment processes (thinking and feeling). He maintained that human beings use all of these processes, but differ in how much and how well each is used. According to Jung (1923), individuals have a "true" type; that is, humans have a constitutional predisposition to develop certain preferences.

Other aspects of temperament researched by Jung included Extraversion and Introversion. Jung theorized that each human is both Extraverted and Introverted to some extent, and not predisposed dichotomously as only an Extravert or Introvert. He stated that persons may change their preference for Extraversion or Introversion over time, and maintained that characteristics of each type develop and

grow stronger by use. According to Keirsey and Bates (1978), interpreters of Jung's ideas, both Extraverted and Introverted characteristics are present in individuals, but "true type" is expressed in conscious behaviors. Jung (1921) observed that when individuals are forced to function contrary to their natural type, they will usually experience stress, acute exhaustion, or even neurosis.

Sjostrom (1979) investigated the relationship between Jung's theory of psychological type and Maslow's theory of self-actualization. She defined self-actualization as integration of Jung's functions. Thirty-six significant correlations were found when comparing the MBTI and Sjostrom's Personality Orientation Inventory (1962). She concluded as a result of these correlations that there is a significant relationship between certain psychological types and self-actualization. The INFP type (see Chapter I discussion of Jung's types) had the strongest relationship to powerful self-actualization; this type is in the quadrant opposite ES--the focus of the present study--suggesting that ES learners have low self-actualization, or weak integration of Jung's functions.

Smith (1971) examined Jung's type theory and the helping relationship theory of Carl Rogers. Both theories hold that personal growth consists of a sequential integration of the functions identified by Jung through formation of significant helping relationships. In Smith's

study, however, the proposed integration of the two theories was not verified by findings: no association was found between them.

Cook (1970) asserted that empirical evidence supports the concept that specified patterns of Jung's personality traits occur at frequencies beyond that expected if the underlying traits were statistically independent. In his study, subjects tended to show a stronger resemblance to Jung's types than would be expected by chance, at the .001 level of significance. Negative correlations appeared between the Extravert and Introvert scales, in accordance with Jung's theory that EF, ET, ES, and EN types reflected a common attitude of Extraversion. Likewise, Introvert types reflected an opposing attitude of Introversion. Cook concluded that "there may be some empirical justification for considering Jung's typology as a statement of fact rather than an arbitrary system of classification" (p. 2980).

On the basis of results of his research, Ball (1968) also concluded that dimensions proposed by Jung have some utility, making possible the organization and understanding of many divergent behaviors. He found that IT types appeared to reflect preferences for abstract, unconventional thought, and for ambiguous stimuli.

Carskadon, Lawrence, and McCaulley (1983) interpreted Jung's hypothesis of type-component bipolarity, as reflected by (Briggs & Myers, 1976) Myers-Briggs Type Indicator (MBTI).

The MBTI is based on the theoretical assumption that preferences are bipolar: that people who make the choice of a sensing preference become qualitatively different from those who make the choice of the intuitive preference. The MBTI is not designed to generate scale scores that tell you how far up or down you are on a single dimension. The MBTI is designed to help you indicate your preference for related but different processes. The result is that MBTI scores are not designed to give a pattern of scale scores, but to point or "indicate" to a person his or her place in one of the sixteen types. (p. 4)

However, after investigating Jung's theory that Intuition-Sensing and Thinking-Feeling are bipolar temperament traits, Mahlberg (1982) did not find evidence in support of the hypothesis of bipolarity for undergraduate introductory psychology students who served as subjects. Mahlberg concluded that dominant-inferior pairings found in his results suggest that functions are independently ordered rather than governed by the principle of bipolarity. Therefore, some disagreement exists among researchers as to the validity of the bipolarity assumption.

#### Myers-Briggs Temperament Theory

Since temperament appears to be an acceptable means among psychologists for classifying student differences, this section contains information explaining temperament theories underlying the Myers-Briggs Type Indicator (Briggs & Myers, 1976), the instrument which was used to assess temperament type in the present study.

After studying temperament type informally for 20 years,

Isabel Myers and her mother, Katharine Briggs, decided to facilitate part of Jung's theories of psychological type, and began developing the MBTI. The core of his theory, according to Myers and Briggs, was that perceived random behavior variants are orderly and consistent in view of the different ways persons prefer to incorporate new information and make decisions.

Each of the types (consisting of combinations of the four dichotomies E-I, S-N, T-F, and J-P) proposed by Myers (1980) has its own set of characteristics. She wrote descriptions of each type, emphasizing strengths and identifying possible problems (see Appendix A). Combinations of choices among the four dichotomies yield 16 different temperament types, each with four components, for example, ESTJ. The 16 different temperament types are defined by persons' scores on the MBTI. Myers and Briggs used four quadrants of the 16 possible types to identify commonalities and differences among types; these quadrants are IN, EN, IS, and ES. Myers and Briggs observed that scores usually cluster into these quadrants relative to aptitude and achievement measures (McCaulley, 1980, p. 1). Coan (1978) reviewed one of the several forms of the MBTI, classifying the instrument as an effort to measure Jung's personality typology psychometrically. He stated that within the system of typology, there is a polarity of rational or judgmental functions (T versus F), and a

polarity of irrational or perceptual functions (S versus N).

#### The Four Polarities of the MBTI

According to the theories used by Myers and Briggs, there are four polarities associated with temperament. The Extraversion-Introversion (E-I) polarity refers to relative sociability as opposed to territoriality of individuals, and interest in external happenings as opposed to interest in internal reactions. The Sensing-Intuition (S-N) polarity refers to individuals who value experience, and are realistic and sensible, as opposed to persons who value intuition, and who routinely imagine possibilities and make speculations. The Thinking-Feeling (T-F) polarity refers to people who prefer impersonal decision-making, as opposed to persons who make decisions in the context of what effects their choices will have on themselves and others. The former type gives priority to objective criteria and logic, while the latter types prefer to rely on persuasion and the personal impact of decisions on people. In addition to Jung's E-I, S-N, and T-F poles, the Judgment-Perception (J-P) index was proposed by Myers and Briggs (1980). The J-P polarity characterizes persons who prefer to live in a decisive, planned, and orderly way, thus regulating and controlling events (J), or persons who prefer to live mostly in a spontaneous way, adapting to circumstances (P) (Keirsey & Bates, 1978).

### Differentiation of Type

For each of the 16 types there is a dominant function and auxiliary function which predominate, and tertiary and inferior (shadow) functions which do not. The "dominant process" according to the MBTI theory is the mental process among S, N, T, and F upon which individuals rely more than the others. The dominant "seems more trust-worthy, and so it is used more and becomes more mature and reliable" (Lawrence, 1986, p. 8). The dominant process is placed at the core of temperament by Jung. Lawrence (1986) stated that in his judgment, "the most essential relationship between type and learning style can be seen in the nature of the dominant mental process [S, N, T, F] in each personality" (p. 14).

The auxiliary function is the process in the dimension opposite the dominant, as S-N is opposite T-F. Thus, if a perceptive process (S or N) is dominant, a judging process (T or F) will be auxiliary, or the converse. The auxiliary function is used in the outer world if the dominant process is introverted, and in the inner world if the dominant is extraverted. This less-predominant function is used to process matters which hold less importance for individuals (Lawrence, 1986).

The tertiary process is an individual's third-most favored component among S, N, T, and F. Thus, if S is

dominant, and T is auxiliary, the tertiary process is the F component.

The inferior process or "shadow" is the "least developed and most childish of the processes" (Lawrence, 1986, p. 17). The shadow is the least-used, least-trusted process, and is the polar opposite of the dominant process (as S is opposite N, and T is opposite F). This component is an escape from the conscious personality (Lawrence, 1986).

A lifelong process of development of these four functions comes from striving for excellence in the dominant and the auxiliary, and developing a minimal amount of expertise in the weaker two functions (Myers & McCaulley, 1987). In children, "type may not be clear . . . that is, the dominant process may not yet be differentiated enough to organize and integrate the personality" (Lawrence, 1986, p. 18). The first process differentiated in children is the dominant process. Next, they develop the auxiliary process, balancing the dominant. "The other two processes [the tertiary and shadow processes] have to be developed . . . because all four processes are needed every day of our lives" (Lawrence, 1986, p. 18). In middle life, some people continue to develop in their ability to use the four processes more equitably, becoming more expert with the tertiary process, and even the inferior (shadow) process. When this occurs, Lawrence theorized that the flexibility enables individuals to work well in a variety of situations.



### Temperament Typology

Burks and Rubenstein (1979) established nine categories of personality which categorize individuals into temperament types. These categories are comparable in description to many aspects of Jung's typology. For example, Burks and Rubenstein's "activity level" appears to be related to Jung's Sensing function; in both categories, a person habitually uses physical activity, even in spectator situations. Burks and Rubenstein's "approach or withdrawal" index is similar to Jung's Introvert-Extravert scale; for example, individuals either feel at ease with strangers, or do not, in both methods of typology.

Several researchers have studied Jung's theories. Hirdman (1978) compared Jung's Extraversion-Introversion types with gender, age, familial relationship, and personality values. From the results, he concluded that

No statistically significant support was found for differences on extraversion and introversion values according to the age stages of youth and young adulthood and middle age as postulated by Jung. No statistically significant support was found for a relationship between extraversion-introversion and personality values. (p. 2987)

This indicated stability of the E-I scale over the process of individuals' maturation.

Becker (1980) suggested that Intuition be considered a function that organizes universal consciousness levels and transmits energy to individuals in symbolic form. He stated that Introversion and Extraversion are expressions of the

oppositional nature of life energy, keeping individuals in a relative state of tension. The Sensing function represents the ability of the individual to experience, focusing upon individual needs (Becker, 1980).

### The Measurement of Temperament

Measurement of temperament historically has taken several forms; checklists, questionnaires, observation, clinical interviews, and normed tests are the most common. "Lesser attention thus far has been paid to the elaboration of rating methods for older children and adults" (Thomas, 1977, p. 119). The Myers-Briggs Type Indicator is a rating method designed and recommended for age 12 and above; it is used as the temperament measure in the current study.

### Validity and Reliability of the MBTI

Information concerning validity and reliability of the MBTI is presented in this section. Reviewers generally support the use of the MBTI in educational research applications.

Thompson and Borello (1986a, 1986b) concluded that construct validity of the four polarities of the MBTI is substantially supported, using data collected from 359 college students. Their results also supported the appropriateness of using MBTI item-weighting procedures. Factor analysis was applied to each of 95 scored MBTI items, and factors adequacy and invariance coefficients were computed.

Carskadon and Knudson (1978) interpreted results of

their study on the relationship between conceptual systems and psychological types as supporting construct validity of the S-N scale of the MBTI. They confirmed (using college students,  $n=137$ ) that S and N types were distributed nonrandomly across conceptual systems, resulting in lower conceptual systems' (concrete) containing higher proportions of S types, while higher conceptual systems (abstract) contain higher proportions of N types. Conceptual systems, studied by Harvey (1974) and measured by This I Believe (Harvey, 1974), were related to individuals' characteristic ways of perceiving the environment. A conceptual system was defined as the degree of concreteness or abstractness of subject-object ties. The more concrete systems were restricted to and dependent upon the physical attributes of what was perceived. According to Harvey, development was defined as ability to perceive abstractly.

Bruhn, Bunce, and Greaser (1978) correlated MBTI variables with other personality and achievement variables for physician assistants and nurses who served as subjects. The MBTI satisfactorily predicted final grades among nurse practitioners. Extraverts tended to have lower IQ scores than Introverts in their study. Significant, small positive correlations were found between E, J, and reading comprehension for males, and between S, reading rate, and vocabulary for females. The researchers concluded that the MBTI had high predictive validity for academic achievement.

Carskadon (1977) studied test-retest reliabilities of continuous (not dichotomous) scores on the MBTI. Scores over 100 (the division point for assigning type among each polarity) represented preferences for I, N, F, and P, while scores under 100 indicated preferences for E, S, T, or J. The lower scores indicated stronger preferences. Test-retest reliability coefficients ranged from .48 (14 months) to .87 (7 weeks).

Stricker and Ross (1964a) used a 14-month test-retest period for college-level subjects (continuous scores), with reliability coefficients ranging from .69 to .73. Levy, Murphy, and Carlson (1972) used 8-week test-retest periods, and found coefficients of .69 to .80 for males and .78 to .83 for females. Myers and McCaulley (1987) maintained that reliability estimates for the MBTI are expected to vary with statistical procedures used to test reliability, with respondents' intelligence, with their understanding of themselves, and with the quality of their perception and judgment, as evidenced by their achievement.

#### Music and Personality

Several researchers have focused on the relationships between music and personality factors. Their findings in some studies were contradictory. As a result of the differences in research results, music achievement relative to personality traits appears to merit further investigation.

DeBroder (1970) investigated the relationship of musical sensitivity to the E and I aspects of personality of high school and college subjects. Musical sensitivity was defined as the ability to perceive pitch. Based on Jung's theories that a continuum which represents a basic orientation of personality exists between Extraversion and Introversion, DeBroder demonstrated the continuum's relevance to musical perception. Contrary to DeBroder's hypotheses, individuals showing improvement after pitch discrimination training did not receive higher scores on the extraversion scale than those who showed no improvement. Perhaps one reason E types failed to improve was that pitch discrimination training was not tailored to E preferences, a relevant issue in the current study.

Goeke (1981) examined relationships between measures of musical achievement and personality among elementary children. The relationship between Extraversion and music achievement for these subjects was found to be negligible. No significant relationship was established between cognitive style of psychological differentiation and any aspect of musical ability. Music achievement was measured relative to general music objectives common to three elementary basal textbook music series. Similarly, specific personality traits were correlated with musical achievement by Thayer (1971) for seventh- and ninth-grade subjects. No significant relationship between personality

traits and scores on music achievement tests was found.

Performing musicians demonstrated the trait of Introversion from childhood through adult professional life in Kemp's (1982b) research; thus, Introversion appears to be stable. Introversion should not be interpreted as timid withdrawal from social involvement, rather an indication of inner strength, and richly diverse thought processes (Kemp, 1982b). Fiodorov (1985) found that temperament and psychological adaptability are among inner determinants of music performers' intuition.

Daoussis and McKelvie (1986) examined the study habits of undergraduate Introverts and Extraverts regarding use of background music while studying. Results supported their conclusion that Extraversion and musical stimulation interact, in that reading comprehension was improved when music was present.

In a study with purposes similar to those of Daoussis and McKelvie, Burton (1986) found somewhat opposite results. She examined effects of musical accompaniment on a visual problem-solving activity for undergraduates whose MBTI scores indicated strong preferences in S-N and T-F dimensions. She concluded that individual performances on the tasks were not affected by presence or absence of music during work.

Litle and Zuckerman (1986) investigated the premise that university students high in "sensation seeking" tolerate and like high intensity (loudness) and/or

complexity in music, and stimulation in general. Results were consistent with this premise.

In summary, studies involving personality and music have focused upon music achievement, performers' personalities, and use of background music during academic tasks. Selected variables of elementary and secondary students' personalities have not appeared to affect music achievement; however, E undergraduates may work more efficiently with background music, and S undergraduates appear to prefer highly complex and intense (loud) music.

#### Personality Differences Between Gender

Literature related to personality differences between gender generally tends to support the premise that such differences do exist. Therefore, it is appropriate to examine differences due to gender in data collected in the current study. As stated in Chapter I, the T-F component (in which gender differences have been found) interacts with the other components of an individual's type, making gender of importance in the present study.

Duling (1966) found a significant association between female gender and intellectual dimensions of a personality inventory administered to high school choral musicians. In addition, music performance ratings were significantly associated with gender for these subjects. Music performance in Duling's research included singing, playing a

musical instrument, reading, expressing, and creating music. Personality inventory scores and music performance ratings were significantly related for choral and choral-instrumental subjects.

Rozehnal (1960) found significant differences in temperament across gender, as measured by the Johnson Temperament Analysis (Johnson, 1977). Female college freshmen had higher mean scores on the Active, Cordial and Sympathetic scales, while males had a significantly higher mean score on the Aggressive scale. Significant gender differences were found in a majority of the temperament scales. Jenkins (1982) also found traits that varied with gender in his study, using seventh-grade mathematics students as subjects (see "Personality and Learning" on p. 59).

Junior high instrumental music students in Sample and Hotchkiss's (1971) study exhibited many significant differences due to gender; among them were some personality differences. Males were found to be consistently more assertive than females, while females were found to be more artistic, tender-minded, and apprehensive than males. Males enrolled in band classes scored significantly lower in emotional stability than males who were not band students.

Similarly, temperament traits varied with gender in Kemp's (1982a) study. He concluded that only individuals whose temperament incorporates traits of both genders,



avoiding sex-stereotyping, appeared suited to the music profession.

Dansby (1980) found a significant relationship between the dependent variable attrition and the independent variables of gender and personality type (as measured by the MBTI). "Nontraditional" female freshmen withdrew from college more frequently than "nontraditional" males.

In summary, temperament traits and personality appear to be related to gender. Furthermore, research concerning this phenomenon has been conducted with musicians as subjects (e.g., Duling, 1966; Sample & Hotchkiss, 1971; Kemp, 1982a).

#### Personality and Learning

The effects of personality on learning have been investigated by numerous researchers. The majority have concluded that personality does have significant effects on performance of learning tasks.

Martray (1971) investigated effects of personality factors on learning and retention of two simple learning tasks (verbal and psychomotor) and two complex learning tasks (verbal and psychomotor) by female undergraduates. One of the pairs of personality characteristics studied, assessed by the MBTI, was Introversion-Extraversion. In both the learning of simple and complex psychomotor tasks, the E factor was related to superior performance. However, the

Extraverts were at a substantial disadvantage in learning the complex verbal task. Personality factors had minimal effect upon retention of simple psychomotor skills, but significant effects upon retention of complex psychomotor skills. "Low-drive" Extraverts and "high-drive" Introverts were at a disadvantage in retaining complex verbal material.

Jenkins (1982) examined the relationship between mathematics achievement and instructional groups, and how this relationship, if any, was affected by personality traits and learning style preferences. Seventh-grade mathematics students' achievement was related to instructional setting according to four personality traits: (1) submissive students had higher achievement than expected in conventional classes, but achieved as expected in individualized classes, (2) students high in surgency had higher than expected achievement in conventional classes, but less than expected in individualized classes, (3) students who "go with the group" did not overachieve in either instructional setting, and (4) students high in group dependency had higher than expected achievement in conventional classes, but lower than expected in individualized classes.

The relationship of achievement to instructional setting did not vary according to learning style preference (Jenkins, 1982). In addition, Jenkins concluded that three of the four significant personality trait differences appeared to be

attributable to male gender: submissiveness, surgency, and group dependency. Liking group action was a trait in which differences were attributed to female gender. In summary, students who possessed the traits of submissiveness, surgency, liking group action and group dependency had higher achievement in conventional mathematics classes.

### Teacher Personality

Temperament type of teachers appears to affect whether a classroom environment is conducive to facilitating students' learning in accordance with their temperament preferences. For example, two-thirds of teachers in the United States are SJs (Keirsey & Bates, 1978). Sensing-Judging teachers tend to have well-established classroom routines, plan in advance, present material sequentially and articulately, are firm and fair disciplinarians, and are not empathetic with students. Instructional strategies often employed by SJ teachers include Socratic questioning, using student/teacher interaction more than student/student interaction, providing thorough and prompt performance critiques, and avoiding praise and encouragement of strengths. Not all students find that SJ strategies facilitate learning.

Farmilo (1981) studied the teaching style, creativity, and personality characteristics of effective elementary music teachers. She concluded that there is no significant

relationship between creativity and teaching style. Creative elementary music teachers scored high on Thinking Introversion, as measured by the Omnibus Personality Inventory (Heist, Yonge, McConnell, & Webster, 1968). Superior elementary music teachers also scored high on this trait. Effective elementary music teachers enjoyed pondering ideas, a wide variety of music and art, complex and many-faceted problems, and ambiguity; they were artistic as opposed to scientific.

Other differences resulting from teacher temperament types were investigated by Carlyn (1976). She found that Intuitive-type teachers had a stronger need for independence and creativity than S types; E and N teachers were more interested in planning school projects than I and S types. Also, N teachers were more interested than S types in working with small groups of students (Carlyn, 1976).

Rushton, Murray, and Erdle (1987) examined the trait of Extraversion among psychology professors in relation to their classroom teaching behaviors and teaching effectiveness. From the results, they concluded that Extraversion is correlated with teaching effectiveness.

In teaching, the real problem seems to be less how to change temperament, but how to use temperament in establishing and maintaining a facilitative relationship with differing temperaments of students (Keirse & Bates, 1978, p. 157). Researchers who have examined the teacher-

personality issue have tended to suggest that mismatches between teacher and student may not facilitate learning.

### Hypotheses

In summary, a review of relevant literature indicates that individual differences exist (Carbo, 1984; Moore, 1988; Murphy, 1982; Shumsky, 1968; Sperry, 1972; Witkin, Goodenough, & Karp, 1967), affect learning (Apfelstadt, 1983; Asher, 1962; Farr, 1971; Kropp, Nelson, & King, 1967), and can be categorized (Burks & Rubenstein, 1979; Carbo, 1984; Moore, 1988; Murphy, 1982). Temperament typing appears to be a viable means of classifying individual differences in personality (Burks & Rubenstein, 1979), and the Myers-Briggs Type Indicator (Briggs & Myers, 1976) is accepted as an effective measure of temperament (Bruhn, Bunce, & Greaser, 1978; Carskadon & Knudson, 1978; Thompson & Borello, 1986a, 1986b). In addition, research supports the premise that personality differences exist between gender (Duling, 1966; Jenkins, 1982; Rozehnal, 1960; Sample & Hotchkiss, 1971). Few studies have focused upon the effects of student temperament on music achievement.

The purpose of this study was to determine effects of music instructional strategies, student temperaments, and gender on achievement in a college freshman music introduction course. Four null hypotheses were tested:

- (1) there is no significant effect of instructional

treatment on music achievement, (2) there is no significant effect of gender on music achievement, (3) there is no significant effect of temperament on music achievement, and (4) there are no significant interaction effects among gender, temperament type, and instructional treatment on music achievement. Music achievement of undergraduate non-music majors was measured via a Music Introduction Achievement Test (MIAT) to test the null hypotheses.

### CHAPTER III

#### PROCEDURES

The purpose of this study was to determine effects of music instructional strategies, student temperaments, and gender on achievement in a college freshman music introduction course. The information which follows is a description of the procedures of the study, which includes a discussion of subjects, instructional treatment, methods of data collection, and analyses of data.

#### Subjects

Fifty students from two intact undergraduate Music Introduction Courses at Piedmont Bible College in Winston-Salem, North Carolina served as subjects. Subjects were each enrolled in programs of study leading to Bachelor of Arts, Bachelor of Science, or Bachelor of Theology degrees, or to Christian Workers' Diplomas. The subjects were in the process of preparing for vocational Christian ministries, including vocations as pastors, missionaries, Christian education directors, youth/music ministers, and school teachers. Although the Music Introduction Course is intended to be a freshman course for nonmusic majors, upperclassmen who are nonmusic majors may opt to take the course. Therefore, upperclassmen comprised a portion of

each group of subjects. Any student officially enrolled at Piedmont Bible College could elect to take the Music Introduction Course (for 3 credit hours), except music majors.

One Music Introduction class (n = 26), the ES instructional group, consisted of 8 male and 5 female ES-type subjects, and 11 male and 2 female IS-type subjects. Another Music Introduction class (n = 24), the NES instructional group, was comprised of 5 male and 4 female ES-type subjects, and 7 male and 8 female IS-type subjects. Temperament type was identified by the Myers-Briggs Type Indicator (MBTI, Briggs & Myers, 1976). The ES instructional group consisted of 14 freshmen and 12 upperclassmen, and the NES instructional group consisted of 14 freshmen and 10 upperclassmen.

The study was conducted during successive semesters in two different academic years: Spring 1989 and Fall 1989. Each semester involved one group: in Spring 1989 the ES instructional group, and in Fall 1989 the NES instructional group. Classes were conducted at the same time of day for both groups.

The first Music Introduction class received music instruction designed specifically for students who are Extravert-Sensing temperament types (ES group) as identified by the MBTI (Briggs & Myers, 1976). Instructional strategies used were those discussed by Myers (1980), Lawrence (1986),



and Keirsey and Bates (1978) as being most appropriate for ES learners. These strategies involved small group activities, highly structured experiences, activity learning, and presentation of abstract ideas and theories through concrete and enactive sensory experiences. The strategies required analysis and observation of details, and included use of audiovisuals.

The second Music Introduction class received music instruction in which there was an absence of Extravert-Sensing instructional strategies (NES group). Instructional strategies used were those suggested as being appropriate for Introvert-Intuitive learners by Myers (1980), Lawrence (1986), and Keirsey and Bates (1978). These strategies involved individual learning experiences, open-ended instruction, experiences which required understanding relationships between facts, and use of abstract ideas and theories not approached concretely. Activities required comprehension of symbols, and gave subjects opportunities to make choices about learning.

Subjects were not told they were participating in an experiment, to diminish the "Hawthorne effect," which creates an artificial setting when subjects are aware that they are part of an experiment, leading to an increase or decrease in performance because members of the groups perceive themselves as receiving special treatment (Radocy &

Boyle, 1979). Therefore, competition, class section changes, and other contaminating factors were avoided.

Whether a subject's S factor was dominant over their T-F component (i.e., serves as a first function in processing incoming information) was not considered to be a factor for elimination of subjects from the study. If an S appeared among the four-letter type assignment of the MBTI results for a specific subject, he or she was retained. Thus, ESTJ, ESFJ, ESTP, ESFP, ISTJ, ISFJ, ISTP, and ISFP types participated. The rationale for retention of subjects was that the proposed ES instructional strategies required use of the S component, regardless of whether it was a dominant factor. No specific consideration was given during instruction to the Thinking-Feeling (T-F) or Judging-Perceptive (J-P) components beyond their identification via the MBTI. Neither the ES nor the NES instructional treatments involved strategies which were formulated to relate directly to the T-F and J-P elements, because the experiment was confined to the aforementioned two dichotomies (E-I and S-N) which Lawrence (1986) postulated are the most consequential to learning.

Justification for selecting the undergraduate level of instruction was that temperament is more differentiated for learners beyond age 17 than it is for younger learners. By age 17, the process of gaining greater command over the functions of perception and judgment essentially has been

completed. For each type, two of the four functions (i.e., S-N and T-F) are assumed to be more familiar and more likely to be consciously developed and used (the dominant and the auxiliary), while the other two are likely to be relatively neglected (the tertiary and inferior or shadow functions). Additionally, there is a noticeable lack of research on effective instructional strategies in higher education.

Justification for implementing the strategies in a classroom which contained subjects of varied temperament types is that each type profits from learning how to interact and communicate with the others (Myers, 1980). For example, Sensing types need Intuitives to discover new possibilities, and Intuitives need Sensing types to identify details which may prevent their ideas from being practical or workable. Also, in most cases intact classrooms consist of students with a variety of temperaments, the majority of which typically are ES types (Lawrence, 1986).

#### Instructional Treatment

Extravert-Sensing and Introvert-Sensing subjects were included in both ES and NES instructional groups. The goal of the study was primarily to identify effects of ES and IN instructional treatments on Extravert-Sensing subjects' music achievement, and secondarily to identify effects of treatments on achievement of Introvert-Sensing subjects. As indicated by Lawrence (1986), the majority of learners in

many instructional settings are ES types, and many undergraduate teachers primarily present learners with instructional strategies not preferred by ES students. Therefore, for this study it was deemed imperative to determine effects of ES-accommodating and NES-accommodating instructional strategies on ES learners' music achievement.

The Extravert-Sensing (ES) and non-Extravert-Sensing (NES) instructional groups were each instructed during three 50-minute class sessions per week during a 4-month period (one semester). Both groups were taught by the researcher, and were administered the Music Introduction Achievement Test (MIAT), constructed by the researcher (See Appendix B), as both a pretest and a posttest. Thus, variability in subjects' music achievement upon entry to the course was assessed via the pretest. In addition, each subject was categorized by temperament type after administration of the MBTI at the beginning of the Music Introduction Course. Independent variables were the instructional treatments (ES or NES), gender, and temperament type (ES or IS). The dependent variable was MIAT score.

The Music Introduction Course content was organized into three categories of approximately 15 lessons each: (1) philosophical, historical, and musical foundations of church music ministry, (2) fundamentals of music, and (3) song leading. The initial section of the course began with a discussion of functions of music in life, and the

history of church music. The history of church music section began with the first mention of formal worship music in the Bible (King James Version, 1611), and ended with information about music in the contemporary church. Music was evaluated using Biblical and musical criteria. For example, subjects were asked to determine whether hymn lyrics contained misapplications or inappropriate uses of Biblical doctrines; whether use of poetic imagery was trite or innovative; or whether musical elements created appropriate settings for hymn texts. Uses and purposes of various musical styles in church music ministries and in individuals' personal lives were discussed.

The fundamentals of music category required reading music notation such as rhythmic and pitch notations, and a working familiarity with keyboard instruments (playing skills not being a requirement). Other requirements included knowledge of keys and key signatures, knowledge of interpretive markings, and construction of the major scale.

The section of the course concerning song leading involved learning basic conducting skills; discussing the role of the director of the church music ministry; development of familiarity with information on the hymnal page (e.g., word meters, tune names, composer and author); dynamic and articulation gestures; ways to vary congregational singing; and worship service logistics (e.g., announcement of hymns, seating the congregation, and

platform decorum). The course syllabi and schedules are contained in Appendix C. Subtests, administered after each section of the course, are included in Appendix D.

The two groups received identical course content. The instructional plan for the ES instructional group emphasized Extraverting and Sensing strategies, and the NES instructional group strategies emphasized Introverting and Intuitive experiences. The instructional strategies used in the current study were outlined by Myers (1980), Lawrence (1986), and Keirsey and Bates (1978).

The following two sections provide a general description of instructional strategies the researcher used for the ES and NES instructional groups. Included within this research document (Appendices E and G) are detailed lesson plans, including lesson objectives, materials, procedures, and evaluative methods.

#### ES Instructional Treatment

The ES instructional group experienced teaching strategies identified by Myers (1980), Lawrence (1986), and Keirsey and Bates (1978) as appropriate for Extravert-Sensing learners. Teaching strategy was defined operationally as a way in which a teacher provides an opportunity for students to learn. Extravert-Sensing instructional strategies used to provide subjects with opportunities to learn were:

- (1) Distributing short, varied learning experiences over a long period of time (E);
- (2) Small group experiences and interaction; team competition; group projects; class reports; opportunities to verbalize (E);
- (3) Teacher-directed, highly structured learning experiences (S);
- (4) Experiences which involve activity learning (E);
- (5) Presenting facts, and requiring that facts be memorized (S);
- (6) Tactile experiences in making things work, such as manipulation of tape recorders or musical instruments (percussion and piano) (S);
- (7) Enactive and concrete sensory learning experiences (S);
- (8) Assimilating experiences; presenting new problems to be solved in conventional ways; requiring use of previously learned skills in applying knowledge (S);
- (9) Experiences requiring observation of details (S);
- (10) Multisensory learning experiences; using audio-visual materials (S); and
- (11) Opportunities to check and inspect; for example, subjects checking each others' work, using the teacher's criteria for quality (S).

The letters (E and S) following each strategy denote the temperament component with which the strategy is associated. Lesson plans for the ES instructional treatment are presented in Appendix E. Teacher-written and teacher-made materials for the ES instructional group are contained in Appendix F.

NES Instructional Treatment

The NES instructional group received instruction in which ES strategies were absent. Instead, IN activities were implemented as described below. Subjects were provided with opportunities to learn by:

- (1) Concentrating longer learning experiences over a long period of time (I);
- (2) Individual learning experiences; preparation of written assignments rather than oral presentations; individual reading assignments (I);
- (3) Student-centered experiences; opportunities to make choices about learning; open-ended instruction (N);
- (4) Experiences which involve the invention and initiation of ideas; passive learning (N);
- (5) Experiences which involve using facts in ways which require understanding concepts, relationships between facts, implications of facts (N);
- (6) Activities in which abstracts are discussed rather than being explored through tactile experiences (N);
- (7) Activities requiring a grasp of word and symbolic meanings (I);
- (8) Presentation of problems that require new and imaginative ways of being solved (I); activities requiring learning new skills rather than practicing previously learned skills (N);
- (9) Experiences requiring knowledge of whole concepts rather than details (N);
- (10) Reading about concepts rather than seeing audiovisual explanations of the concepts (N); and
- (11) Allowing students to set their own standards of quality on specific assignments (I).

The letters (I and N) following each strategy denote the



temperament component with which the strategy is associated. Lesson plans for the NES instructional treatment are presented in Appendix G, and strategies generally are polar opposites compared with ES instructional strategies. Teacher-written and teacher-made materials for the NES instructional group are contained in Appendix H.

### Gender

Effects of subjects' gender were examined in the current study. Research supported the assumption that gender is related to specific temperament characteristics (Buss & Plomin, 1975; Gardner, 1955; Myers & McCaulley, 1987). Gender affects the T-F component; 70 percent of males are T types, and 70 percent of females are F types in the general population. To the extent that a subject's T or F component interacts with the other components (see Chapter I p. 21 on type interaction), examination of possible gender effects was of importance in this study. Effects of gender on MIAT and subtest scores were evaluated.

### Collection of Data

#### Introduction

A variety of data were collected throughout the study. Data relative to subject temperament type, gender, and MIAT test scores were of primary importance to the study. Of secondary importance were three subtest scores associated with the three major content areas of the Music Introduction

Course, including: (1) music philosophy, (2) music fundamentals, and (3) song leading. The maximum score obtainable on the MIAT and on each subtest was 70.

#### The Myers-Briggs Type Indicator

The Myers-Briggs Type Indicator (Briggs & Myers, 1976), Form G (MBTI-G) was administered to all subjects in ES and NES instructional groups. The MBTI-G was administered during the second or third class session of each instructional period to identify temperament types. The MBTI-G is used widely to identify temperament types in business, career and psychological counselling. The instrument separates individuals into groups, using four dichotomies or indices: (1) Extraversion-Introversion, (2) Sensing-Intuition, (3) Thinking-Feeling, and (4) Judgment-Perception. Given these four dichotomies, 16 different four-letter types (e.g., ESTJ) are possible. The 126-item instrument is intended for the general population, upper elementary through adult (Consulting Psychologists Press catalog, 1987), and is the standard form. The items are extracted from the longer Form F, and may be administered in approximately 20-30 minutes. Each item differentiates one polarity (e.g., Sensing-Intuition). The items are multiple-choice, with either two or three alternatives. Different weights have been assigned to certain answers in an attempt to offset social desirability

bias (Myers, 1962).

Although continuous scores can be generated for individuals on each scale, showing degree of preference between the two poles, Jung (1950) asserted that type scales are dichotomous rather than continuous. For example, a subject was considered a Sensing type, regardless of the magnitude of his or her score, provided that the score exceeded the Intuitive score. Thus, for purposes of this study, discrete-score norms were used.

#### Validity

The MBTI manual (Myers & McCaulley, 1987) provided evidence of acceptable construct and content validity. In addition, several researchers explored the validity of the MBTI. Carskadon and Knudson (1978) found evidence supporting the construct validity of the Sensing-Intuition scale of the MBTI. Bruhn, Bunce, and Greaser (1978) found no significant correlations between MBTI, National Board Scores, or GPAs upon graduation of nurse practitioners; however, they stated that significant correlations ( $p < .05$ ) between temperament type, aptitude, and achievement existed for males and females for Extraversion-Introversion, Sensing-Intuition, and Judgment-Perception. Extravert and Sensing subjects tended to have lower reading rate, comprehension, and vocabulary scores.

Content validity was established by Myers (1962). Type theory was considered when developing items, as was

observation of the behaviors of different types; however, "item selection was ultimately based only on the empirical evidence that the items separate persons with opposing preferences" (Myers & McCaulley, 1987, p. 175). From Myers' inspection of the scored items, it appeared that the E-I, S-N, and T-F scales were generally consistent with the content of Jung's typological theory (Carlyn, 1977). Bradway (1964) conducted a study using 28 Jungian analysts. The analysts were asked to classify themselves on the type scales, and then were classified by the MBTI. There was 100-percent agreement on the E-I classification, 68-percent agreement on the S-N category, and 61-percent on the T-F component. Stricker and Ross (1964b) compared continuous scores received on the MBTI and another temperament measure, the Gray-Wheelwright Questionnaire (1946), using male college students. The E-I scales on both exhibited a .79 correlation, and the S-N scales had a .58 correlation. The statistically significant correlations provided evidence that the MBTI contained concurrent validity for other temperament measures ( $p < .01$ ). Predictive validity of the MBTI appeared to be moderate in certain areas, such as grade-point average and dropout rate, choice of major, and success in college (Carlyn, 1977). For purposes of the current study and based on the literature, the MBTI was considered to have acceptable content and concurrent validities.

### Reliability

A number of researchers investigated the reliability of the MBTI, some using continuous scores, and some discrete scores. Myers (1962) and Webb (1964) reported split-half reliability estimates ranging from .55 to .65 (E-I), and .64 to .73 (S-N). Tetrachoric coefficients ranged from .70 to .81 (E-I), and .82 to .92 (S-N). According to Myers and McCaulley (1987), type-category reliabilities can be expected to fall between the estimates of the phi and tetrachoric statistics.

Stricker and Ross (1963) and Webb (1964) examined the intercorrelations between dichotomous MBTI type categories. In both studies, phi coefficients were used to estimate the intercorrelations, a procedure which is likely to underestimate actual correlations. Results supported the theory that E-I, S-N, and T-F indices are independent of each other.

Additional Pearson product-moment correlation coefficients with the Spearman-Brown prophecy formula correction were generated, based on 11 samples of subjects differing in education and achievement (Myers & McCaulley, 1987). The Spearman-Brown split-halves reliability estimates obtained from the participating colleges and universities (i.e., Amherst, Brown University, Long Island University, Pembroke, Wesleyan, University of Florida, Florida State University, Michigan State University, and University of

Mexico) ranged from .71 to .88 on the E-I scale, and from .75 to .90 on the S-N scale. Only about fifteen percent of these correlations were under .80 for the E-I scale, and only about four percent were under .80 for the S-N scale. George (1980) stated the following:

In general, a [reliability] value of at least .85 is desired, and .90 is preferred, for decisions about individuals, whereas group evaluations can be adequate with lower reliability coefficients. (p. 295)

Therefore, reliabilities of the categories appeared to be acceptable for this study.

#### The Music Introduction Achievement Test and Subtests

The Music Introduction Achievement Test (MIAT), written by the researcher, was used to assess music achievement of ES and IS subjects (Appendix B), and was administered as a pretest and posttest. The MIAT was pilot-tested on students who took the Music Introduction Course in the Spring 1988 Semester. This procedure was employed to establish content validity and reliability of the MIAT. The test was constructed using excerpts from three subtests written for the Music Introduction Course taught in Spring 1988 by the researcher. Consideration of amount of class time on each topic was given in deciding upon the number of questions to include regarding those topics on the MIAT. Item-analyses were performed by using an NCS computer test-reader and accompanying computer software during the Spring 1988

semester. Content validity information on the MIAT and on each of the three subtests used in the current study is included in Appendix I. Final versions of the MIAT and each subtest consisted of 70 multiple-choice items, with four alternatives each (See Appendices B and D).

The MIAT used in the current study had slightly lower content validity than subtests; for example, no items were included on major scales or whole and half steps, whereas instructional time indicated that approximately three items were needed for each of these topics. Items on the pilot test MIAT related to these topics were difficult to rewrite to obtain acceptable point biserial item discrimination coefficients; thus, they were omitted on the version used in the study. Additionally, more "Ministry Aspects" items than needed (as indicated by instructional time) were included in the song leading section of the final MIAT version (13 instead of 5), and more "Rhythm" items than needed in the music fundamentals section (12 instead of 8). Several items in the song leading section of the final MIAT also measured music fundamentals knowledge (#36-43); thus, there was some overlap between content of Music Introduction sections. Items chosen for the final version of the MIAT generally were those with a point biserial item discrimination coefficient ranging from .3 to .7, which maximized information the test provided about differences among examinees; some questions chosen had 0 and 1.00 difficulty,

which reflected that learning had taken place (Allen & Yen, 1979). For purposes of this study, based on inspection of the relatively small discrepancies between the MIAT and subtests, the MIAT was considered to have acceptable content validity, although the exceptions noted above may have confounded results of the present study.

Subtests used in the current study (Appendix D) generally had high content validity, although the first subtest (Music Philosophy) was slightly less content valid than the second and third subtests (Music Fundamentals and Song Leading). For two topics, "Introduction to Sound/Origins of Music" and "Old Testament Music," the number of items needed, according to instructional time allotted these topics, was exceeded on subtest 1 by four questions each. Other topics were represented by approximately the appropriate number of questions on subtests.

Kuder-Richardson (formula 20) reliability of the pilot MIAT was .88 ( $n = 35$ ). Reliabilities of the three piloted subtests were .85, .89, and .88 respectively. Thus, reliabilities of the pilot tests were considered adequate.

Reliability data were gathered for all tests used in each instructional period of the current study, via an SPSS-X statistical computer program (1985). Kuder-Richardson (formula 20) reliabilities of the MIAT pretest used were .77 and .81 respectively. Posttest MIAT reliabilities were .89 and .86 for ES and NES instructional groups.



Reliability of the first subtest (Music Philosophy) was .93 for the ES instructional group, and .89 for the NES instructional group. The second subtest (Music Fundamentals) had reliabilities of .83 and .94 for respective instructional groups. The third subtest (Song Leading) reliabilities were .89 for both instructional groups. For the purposes of this study, reliabilities of all tests used to measure music achievement were considered acceptable.

Administration of the MIAT and subtests was IN-biased; that is, the tests required individuals to read the questions and respond by writing rather than hear the questions aurally and respond orally. Provost and Anchors (1987) commented some ES students learn to compensate for this type of bias by the time they reach the undergraduate level. Another reason tests in both semester were administered the same way was so that methods of test administration were kept constant across semesters in the current study.

#### Analysis of Data

The independent variables were instructional treatment, gender, and temperament type. The dependent variable was the MIAT test score. Posttest MIAT scores were analyzed via a 2 (instructional treatments) x 2 (temperament types--ES and IS) x 2 (gender) factorial analysis of covariance, using BMDP statistical computer software (Dixon, 1988). Pretest

MIAT scores served as the covariate to control for bias due to differences among subjects' entrance-level music behaviors (Wildt & Ahtola, 1978). The critical level of significance used for the F test was the .05 level, although practical significance also was considered. Of primary concern were subjects with temperament types ESFP, ESFJ, ESTP, and ESTJ, since they constituted the majority of temperament types observed. Of secondary concern were four additional temperament types which contained only one component under scrutiny in the study (the S component). Those types were ISFP, ISFJ, ISTP, and ISTJ. Descriptive statistics were collected relative to gender and temperament variables. Subtest scores were analyzed via analysis of covariance procedures (Dixon, 1988).

Data were subjected to several post-hoc mean comparison t-tests between subgroups, for example, ES males in the ES instructional group compared to IS males in the NES instructional group. In addition, chi-square tests of association were performed on attrition data for each instructional group as related to subjects' temperaments.

## CHAPTER IV

### RESULTS

#### Introduction

Data were collected by administering the Music Introduction Achievement Test (MIAT, Winner, 1989) to each subject as both a pretest and posttest. The MIAT was a comprehensive exam, covering material presented in all three sections of the Music Introduction Course: music philosophy, music fundamentals, and song leading. Temperament data were collected via the Myers-Briggs Type Indicator Form G (MBTI, Briggs & Myers, 1976), administered to each subject. Intermediate data were assembled following administration of three subtests, one test for each section of the course. In addition, subject gender was recorded and analyzed.

#### Analyses of Data

Analyses of the data were conducted to determine effects of instructional treatment, gender, and temperament on subjects' music achievement. See Tables 1 and 2 for initial data collected across each factor. Raw scores are reported for all tests administered, including the preMIAT, postMIAT, and subtests 1, 2, and 3. Subtests were used to

evaluate subjects' knowledge of music philosophy, music fundamentals, and song leading respectively.

Table 1  
EXTRAVERT-SENSING TREATMENT GROUP  
Initial Data Collected  
(Maximum Points Possible for Each Test = 70)

Subject ID No.	Temperament Type	Gender	PreMIAT	PostMIAT	Subtests		
					1	2	3
1	ES	M	21	49	42	54	59
2	IS	M	37	58	65	63	62
3	ES	M	27	47	44	58	58
4	ES	F	27	32	29	45	45
5	IS	F	50	61	60	65	56
6	ES	M	32	52	56	52	60
7	IS	M	18	22	23	45	28
8	ES	M	20	41	59	54	59
9	IS	M	37	54	49	68	57
10	IS	F	26	59	51	63	55
11	IS	M	46	61	48	62	58
12	IS	M	22	47	48	52	57
13	IS	M	38	54	45	64	55
14	EN	F	18	46	42	57	50
15	IS	M	32	49	48	57	51
16	IS	M	29	63	57	68	61
17	ES	M	27	61	64	62	61
18	EN	F	35	62	64	66	69
19	IS	M	25	47	46	53	45
20	ES	M	24	49	46	54	46
21	IS	M	33	58	56	58	
22	EN	F	31	54	65	55	66
23	ES	F	35	58	66	66	66
24	ES	M	24	36	58	45	52
25	IS	M	42	58	65	66	66
26	ES	M	30	50	60	57	65
27	ES	F	35	60	55	66	67
28	ES	F	28	45	63	53	50
29	ES	F	34	51	26	64	59

Table 2  
 NON-EXTRAVERT-SENSING TREATMENT GROUP  
 Initial Data Collected  
 (Maximum Points Possible for Each Test = 70)

Subject ID No.	Temperament Type	Gender	PreMIAT	PostMIAT	Subtests		
					1	2	3
30	ES	M	41	50	39	63	46
31	IS	F	35	59	46	58	55
32	ES	M	29	37	32	29	35
33	IS	M	24	48	50	51	49
34	IS	F	26	49	37	35	28
35	IS	F	29	53	52	57	47
36	ES	F	42	50	42	57	59
37	IS	F	24	40	38	36	44
38	IN	M	36	62	52	63	53
39	IS	F	24	38	39	43	39
40	ES	M	29	47	36	55	50
41	IS	M	23	43	40	34	47
42	ES	F	28	43	22	40	44
43	IS	M	53	64	58	67	67
44	IS	F	31	48	33	62	52
45	IS	M	35	48	45	50	58
46	ES	F	21	46	45	47	46
47	IN	M	46	62	52	66	61
48	IS	M	33	32	27	27	32
49	ES	M	28	46	41	58	53
50	ES	M	40	49	53	62	51
51	IS	F	36	51	40	65	53
52	IN	M	16	36	35	43	39
53	IS	M	45	61	66	66	67
54	IS	M	28	52	46	40	48
55	ES	F	36	57	56	66	57
56	IS	F	37	63	59	60	63

The MIAT posttest scores were analyzed via a 2 (instructional treatments--ES and NES) x 2 (temperament types--ES and IS) x 2 (gender) factorial analysis of covariance.

Pretest MIAT scores served as the covariate to statistically control for differences due to subjects' entrance-level behaviors and for bias due to intact class members' serving as subjects. When using intact classes, use of a covariate generally increases the precision of experiments by reducing variance error due to differences in entrance-level behaviors (Wildt & Ahtola, 1978).

### Descriptive Statistics

The ES-oriented instructional strategies employed in the study were postulated to accommodate the Sensing preferences of IS subjects, and the Extravert-Sensing preferences of ES subjects. The NES instructional strategies were theorized to accommodate Introvert preferences of IS subjects. Because the study was focused specifically on the ES temperament type, and secondarily on IS, subjects with EN and IN temperament types were eliminated from the study. A total of six subjects, three in each semester, were eliminated from the study due to temperament typing (See Table 3). Percentages in Table 3 were computed using the total number of subjects who entered the Music Introduction Course, prior to elimination of IN and EN subjects. In the ES instructional group, there were four EN subjects who initially enrolled in the course (Subject Nos. 14, 18, and 22, plus one subject whose data were not included because he did not complete a MIAT pretest), and no

IN subjects. In the NES instructional group, there were no EN subjects, and three IN subjects (Subject Nos. 38, 47, and 52). As a result of eliminating EN and IN subjects, the ES instructional group consisted of 26 subjects, and the NES instructional group of 24 subjects, for a total of 50 Extravert-Sensing and Introvert-Sensing subjects.

Table 3  
Summary of Subject Temperament Types

Temperament	ES GROUP (n = 30)		NES GROUP (n = 27)	
	n	%	n	%
ES	13	43.3	9	33.3
IS	13	43.3	15	55.5
(EN	4	13.3	0	0.0)
(IN	0	0.0	3	11.1)
* IS and EN combined	17	56.7	15	55.6

\* These temperament types each have one component under investigation (either S or E).

After EN and IN subjects were eliminated (See Table 3), the percentage of subjects in the ES instructional group who were Extravert-Sensing temperament types was 50 percent (n = 26, 13 subjects). Extravert-Sensing subjects comprised 37.5 percent of the NES instructional group (n = 24, 9 subjects); however, 11 additional Extravert-Sensing subjects dropped the course during the NES instructional period, with a

number of stated reasons (e.g., illness, excessive absences, suspension from school). Only four IS subjects dropped the course during the NES instructional period, and no ES or IS subjects dropped the course during the ES instructional period. Lawrence (1986) stated that ES individuals comprise approximately 54 percent of the general population. The percentage of ES subjects in the ES instructional group prior to deleting IN and EN subjects was 43.3 percent ( $n = 30$ , 13 subjects), and in the NES instructional group, ES subjects accounted for 33.3 percent ( $n = 27$ , 9 subjects). Therefore, the ES instructional group was composed of slightly less than expected percentages of ES subjects relative to national norms. If ES and IS subjects in the NES instructional group who eventually dropped the course and IN and EN subjects who were eliminated from the study are counted, a total of 20 out of 42 subjects (47.6 percent) were ES types, nearer the nationally predicted percentage.

Thirteen IS subjects (50 percent) participated in the ES instructional group ( $n = 26$ ), and fifteen IS subjects (62 percent) participated in the NES instructional group ( $n = 24$ ). National IS norms are approximately 20 percent (Lawrence, 1986). Prior to elimination of IN and EN subjects, IS subjects in the ES instructional group comprised 43.3 percent, and in the NES instructional group 55.5 percent (See Table 3). However, if totals include subjects who dropped the course in the NES instructional group and IN



and EN subjects who were eliminated from the study ( $n = 42$ ), IS subjects comprised 35.7 percent (15 subjects) of the NES instructional group. Therefore, percentages of IS subjects in the study were somewhat higher than expected national percentages.

Subjects whose temperament type included only one component being examined (either the Extravert or Sensing components, but not both) accounted for the majority of remaining subjects ( $n = 30$ , 17 subjects) in the ES instructional group, and ( $n = 27$ , 15 subjects) NES instructional group. See Table 3 for a summary of subject temperament types and the percentage of subjects each type comprised.

Nineteen subjects were male and seven were female in the ES instructional group, compared to twelve males and twelve females in the NES instructional group. Table 4 contains a summary of ES and IS subject gender.

Table 4  
Summary of Subject Gender by Temperament

Temperament	ES GROUP ( $n = 26$ )		NES GROUP ( $n = 24$ )	
	Male	Female	Male	Female
ES	8	5	5	4
IS	11	2	7	8

The mean scores and standard deviations for the pretest and posttest MIAT raw scores, and subtest raw

scores, are presented in Tables 5 through 9. They are reported by gender and temperament type for each instructional group. The highest possible score on the MIAT was 70.

Table 5  
PreMIAT Means and Standard Deviations  
by Gender and Temperament Type

Temperament Type:	ES		IS	
	Mean	SD	Mean	SD
ES GROUP				
Male	25.625	4.17261	32.636	8.55889
Female	31.800	3.96232	38.000	16.97056
NES GROUP				
Male	33.400	6.50385	34.248	11.10341
Female	31.750	9.17878	30.250	5.33854

Table 6  
PostMIAT Means and Standard Deviations  
by Gender and Temperament Type

Temperament Type:	ES		IS	
	Mean	SD	Mean	SD
ES GROUP				
Male	48.125	7.41499	51.909	11.30004
Female	49.200	11.30044	60.000	1.41421
NES GROUP				
Male	45.800	5.16720	49.714	10.81225
Female	49.000	6.05530	50.125	8.52622

The IS subjects had consistently higher means than ES subjects on both pretests and posttests in each instructional group, except for IS females in the NES instructional group

(preMIAT means), where the reverse was observed. Lawrence (1986) commented that Introverts score better than Extraverts on many achievement measures, perhaps because administration of the measures generally is Introvert-biased. In addition, ES instructional group means were higher than NES instructional group means on the postMIAT. Findings appeared to confirm Lawrence's (1986) theory that students learn better when teaching strategies accommodate their specific preferences; that is, instructional strategies which were Sensing in orientation may have affected IS and ES subject scores positively, and Extravert-oriented strategies may have affected ES subject scores positively.

While ES males in the ES instructional group had lower pretest means than the NES instructional group ES males, ES females in the two groups had very similar means on the pretest, indicating more homogeneity of entry-level behaviors for ES female subjects than for ES males. Female IS subjects had higher means in the ES instructional period on the preMIAT than during the NES instructional period, which suggested that IS females differed considerably upon entry. While IS males and females had widely separated mean scores in the ES instructional group on the posttest, ES males and females had more similar means in the ES instructional group. Thus, IS males and females differed more on the posttest than did ES males and females in the ES instructional group.

As expected, posttest means were higher for both instructional groups than pretest means.

Table 7

Subtest 1--Music Philosophy  
Means and Standard Deviations  
by Gender and Temperament Type

(Maximum raw score = 70)					
Temperament Type:	ES		IS		
Mean	SD	Mean	SD		
ES GROUP					
Male	53.625	8.34844	50.000	11.4804	
Female	47.800	18.99210	55.500	6.3640	
NES GROUP					
Male	40.200	7.91833	47.428	12.54136	
Female	41.250	14.17451	43.000	8.71780	

Examination of subtest means yielded useful information regarding subjects' short-term performance, whereas posttest data reflected relatively long-term performance. Extravert-Sensing subjects had lower means on the music philosophy subtest (Table 7) than IS subjects in either instructional group, except for ES males in the ES instructional group, who scored higher than IS males in the ES instructional group. Thus, as proposed by Lawrence (1986) and as supported by posttest results in the current study, results of subtest 1 appeared to indicate that IS subjects generally demonstrated higher achievement on written measures than ES subjects. In every case, the ES instructional group means were higher than the NES instructional group means on subtest 1, which

is cogent with the premise that ES instructional strategies benefit ES and IS subjects. In particular, the ES male mean for the ES instructional group was more than 13 points higher than the ES male mean for the NES instructional group.

Table 8

Subtest 2--Music Fundamentals  
Means and Standard Deviations  
by Gender and Temperament Type

(Maximum raw score = 70)					
Temperament Type:	ES		IS		
Mean	SD	Mean	SD		
ES GROUP					
Male	54.500	4.95696	59.636	7.36577	
Female	58.800	9.41807	64.000	1.41421	
NES GROUP					
Male	53.400	14.01071	47.857	15.26902	
Female	52.500	11.38713	52.000	12.07122	

Observation of subtest 2 data (Table 8) revealed higher ES subject means in the ES instructional group than in the NES instructional group, as was true with both the postMIAT and subtest 1. Introvert-Sensing subjects had higher means than ES subjects in the ES instructional group; however, ES subject means unexpectedly were higher than IS subject means in the NES instructional group. The IN-oriented instructional strategies employed in the NES instructional group were postulated to accommodate the

Introvert preferences of IS subjects, but rather they appeared to be less effective than Sensing strategies for IS subjects. Females had higher means than males in both instructional groups, except for ES females in the NES instructional group, whose mean was exceeded only slightly by males in the NES instructional group.

Table 9

Subtest 3--Song Leading  
Means and Standard Deviations  
by Gender and Temperament Type

(Maximum raw score = 70)					
Temperament Type:	ES		IS		
Mean	SD	Mean	SD		
ES GROUP					
Male	57.500	5.87975	54.000	10.8423	
Female	57.400	9.71082	55.500	.7071	
NES GROUP					
Male	47.000	7.17635	52.571	12.47474	
Female	51.500	7.59386	47.625	10.76950	

Examination of Table 9 indicates that subtest 3 means of ES subjects were not as high in the NES instructional group as in the ES instructional group. Means for ES females and males in the ES instructional group were very similar. As with subtest 2, Extravert-Sensing subjects' means were higher than IS subjects' means in some cases. On subtest 3, ES males and females in the ES instructional group, and ES females in the NES instructional group,

demonstrated higher means than the IS subjects of corresponding gender in the two instructional groups. The NES instructional group ES males had lower means than the IS males in that group. As with each of the subtests, the IS subjects had higher means in the ES instructional group than in the NES instructional group, perhaps indicating that accommodation of the Sensing preference was more important to achievement than accommodation of teaching to the Introvert preference for IS subjects.

The highest mean for any subtest was attained by IS females in the ES instructional group on subtest 2; these subjects also had the highest pretest mean, which may suggest that they entered the course with more knowledge of music fundamentals than other subgroups of subjects. The lowest subtest mean score obtained by any subgroup was on subtest 1, by ES males in the NES instructional group. Extravert-Sensing subjects obtained higher means on every subtest in the ES instructional semester than ES subjects in the NES instructional group, as did IS subjects across instructional groups. Thus, inspection of subtest means initially appeared to confirm the viability of Lawrence's (1986) theory of benefits of temperament-based instruction.

#### Inferential Statistics

A relatively large number of subjects, the majority of which were ES temperament, dropped the Music Introduction

Course at various times during the NES instructional period. To investigate data pertaining to the number of subjects who dropped the Music Introduction Course in each of the two instructional groups, chi-square tests of association between the ES and NES instructional groups for ES and IS subjects were performed. Significantly more ES subjects dropped the course when NES strategies were used than when ES strategies were used ( $p < .01$ ). Introvert-Sensing subjects' attrition did not differ significantly between instructional groups ( $p > .05$ ). These results are reported in Tables 10 and 11.

Table 10

Chi-Square Test of Association  
Extravert-Sensing Students

	ES GROUP	NES GROUP			
	n	n	df	Chi-Square	p
Dropped	0	11	1	-8.9375	< .01
Remained	13	9			

Findings may have indicated that ES subjects did not feel comfortable with IN-oriented teaching strategies employed in the NES instructional group, and consequently decided to drop the course, while IS subjects felt comfortable with the Introvert-oriented strategies offered in the



NES instructional group, and therefore, remained in the course. However, the NES instructional group consisted principally of first-semester freshmen, who may have greater tendencies to drop courses or be intimidated more easily in unfamiliar classroom situations than second-semester freshmen, who comprised most of the ES instructional group.

Table 11  
Chi-Square Test of Association  
Introvert-Sensing Students

	ES GROUP	NES GROUP			
	n	n	df	Chi-Square	p
Dropped	0	4	1	3.1278	> .05
Remained	13	15			

#### Analysis of Covariance

To test the null hypotheses, a three-way (2 x 2 x 2) analysis of covariance (ANCOVA) was performed on the post-MIAT data. Table 12 presents the results of the analysis of covariance.

The effect of instructional treatment on undergraduate students' music achievement as measured by postMIAT scores was not significant at the .05 level. The null hypothesis that there is no significant effect of instructional treatment on music achievement was retained. However,

effects of instructional treatment appeared to have practical significance, in that approximately 91 percent of the time, the instructional variable affected music achievement scores ( $p = .0899$ ). The effect was not at a statistically significant level that generalizes to the population of all undergraduate students enrolled in music introduction courses; further replicating studies should help to clarify the effect of temperament-type accommodating instruction on music achievement.

Table 12  
Analysis of Covariance  
PostMIAT Data

Source	Sum of Squares	<u>df</u>	<u>F</u>	<u>p</u>
Temperament	57.95735	1	1.13	0.2950
Instruction	155.42713	1	3.02	0.0899
Gender	43.12479	1	0.84	0.3656
Temperament X Instruction	0.45325	1	0.01	0.9257
Temperament X Gender	27.98881	1	0.54	0.4653
Instruction X Gender	33.64546	1	0.65	0.4237
Temperament X Instruction X Gender	44.15995	1	0.86	0.3599
Error	2112.09051	41		
PreMIAT (covariate)	1489.59716	1	28.92	0.0001

Because gender did not significantly affect undergraduate students' music achievement, the null hypothesis that there is no significant effect of gender on music achievement was retained. This result contravened Duling's (1966) research, in which music performance ratings and intellectual dimensions of a personality inventory were associated significantly with female gender for high school choral musicians. However, Duling's research differed in several important ways from the present study. Music performance was the emphasis of his investigation; subjects were of high-school age, and were select groups of musicians. The present study focused on three musical areas (music philosophy, fundamentals, and song leading); subjects were of college-age, and were nonmusic majors. In addition, review of relevant literature revealed no significant differences in music achievement (as defined in the present study) due to gender. Therefore, findings were not inconsistent with existing research.

The null hypothesis that there is no significant effect of temperament on music achievement was retained. The effect of temperament on postMIAT scores of undergraduate nonmusic majors was not significant at the .05 level. As a result, findings appeared to confirm DeBroder's (1970) investigation of effects of pitch discrimination training on high school and college Extraverts, and Goeke's (1981) research investigating elementary music achievement

relative to Extraversion. Findings also were cogent with Thayer's (1971) examination of junior high music achievement and personality. Fiodorov (1985) found that temperament and psychological adaptability are among inner determinants of music performers' intuition, and Daoussis and McKelvie (1986) found that Extraverts' reading comprehension improved with use of background music while studying. However, their studies were not focused on music achievement as defined in the current investigation. Therefore, results of the present study confirmed results of relevant literature.

Interactions among independent variables did not significantly affect subjects' postMIAT scores. The null hypothesis that there is no significant effect of interactions among instructional treatment, gender, and temperament on undergraduate non-music majors' music achievement was retained.

Research by Lawrence (1986) and Keirse and Bates (1978) suggested relationships of temperament type to learning style, but did not investigate effects of instructional strategies which accommodate postulated learning style preferences. Results of the present study indicated that instructional strategies did not interact significantly with temperament. However, it should be inferred that choice of strategies via temperament identification had no effect on music achievement. Significant effects of instruction on music achievement

were found for subjects' performances on subtests 1, 2, and 3.

Entrance-level differences among subjects were highly significant, as indicated by the significance of the covariate ( $p < .001$ ). The differences possibly were due to several confounding factors: (1) differing numbers of upperclassmen and freshmen in the two semesters, (2) differing amounts of musical background prior to the Music Introduction Course, and (3) NES instructional group freshmen were in their first semester of college, while ES instructional group freshmen were in their second semester of college. Differing times of year (Spring vs. Fall) also possibly confounded research findings.

#### Analysis of Subtest Scores

Significant differences were found between instructional groups due to instruction, as demonstrated by the three subtest achievement mean scores which were subjected to analysis of covariance procedures. These differences may be a function of higher content validity for subtests when compared to posttest content validity (See Chapter III and Appendix I), of greater short-term efficacy of temperament-based instruction when compared to long-term, and/or to confounding variables such as time of year. Results suggested that instructional treatment had significant short-term effects on music achievement as measured by

subtests 1, 2, and 3 ( $p < .01$ ). Tables 13, 14 and 15 contain subtest data, and analysis of covariance results for each subtest.

Table 13  
Analysis of Covariance  
Subtest 1--Music Philosophy

Source	Sum of Squares	<u>df</u>	<u>F</u>	<u>p</u>
Temperament	12.46046	1	0.11	0.7375
Instruction	802.35443	1	7.33	0.0098*
Gender	34.10193	1	0.31	0.5798
Temperament X Instruction	114.58568	1	1.05	0.3122
Temperament X Gender	39.68762	1	0.36	0.5504
Instruction X Gender	40.98938	1	0.37	0.5440
Temperament X Instruction X Gender	150.07384	1	1.37	0.2484
Error	4488.04601	41		
PreMIAT (covariate)	1130.39328	1	10.33	0.0026*

\*  $p < .01$

For the music philosophy subtest, no significant differences were found due to temperament or gender, nor for interactions among the independent variables (temperament, gender, instruction). For the instruction variable, however, significant differences were found ( $p < .01$ ).

Both IS and ES subjects appeared to benefit from ES instructional strategies as measured by the music philosophy subtest.

Table 14  
Analysis of Covariance  
Subtest 2--Music Fundamentals

Source	Sum of Squares	<u>df</u>	<u>F</u>	<u>p</u>
Temperament	27.45730	1	0.42	0.5228
Instruction	654.87355	1	9.91	0.0031*
Gender	29.10675	1	0.44	0.5106
Temperament X Instruction	11.53344	1	0.17	0.6783
Temperament X Gender	39.28092	1	0.59	0.4451
Instruction X Gender	54.14273	1	0.82	0.3707
Temperament X Instruction X Gender	25.66786	1	0.39	0.5366
Error	2709.32409	41		
PreMIAT (covariate)	1955.07850	1	29.59	0.0001*

\*  $p < .01$

Findings for the music fundamentals subtest (Table 14) were similar to those for subtest 1. Temperament-accommodating instruction significantly affected knowledge

of music fundamentals ( $p < .01$ ), and temperament, gender, and interactions among variables did not significantly affect achievement ( $p > .05$ ). Differences due to instruction were significant beyond the .01 level, and ES instructional strategies more significantly affected music achievement associated with music fundamentals than music achievement associated with music philosophy. The ES instructional group (both IS and ES subjects) had higher mean scores than the NES instructional group on subtest 2.

Table 15 data reveals that the song leading subtest was significantly affected by instruction ( $p = .008$ ), but not by the other independent variables and their interactions. The effects of instruction on subtest 3 were less significant than for subtest 2, but more than for subtest 1. The effect of the interaction between instruction and temperament approached significance for subtest 3 ( $p = .0835$ ), the first subtest to produce possible effects of this interaction. Possibly the nature of song leading, which is an Extraverted activity and demands high visibility, contributed to this effect. Perhaps IS subjects profited less from conducting skills experiences than ES subjects did in the ES instructional group, because conducting required IS subjects to employ non-preferred modes of instruction; that is, the Introvert component was in conflict with the demands of conducting in front of a group. Interaction effects occurred when the ES males and IS females in the NES



instructional group had lower means than their counterparts of opposite gender in that group (See Table 9). There appeared to be no explanation for this result, and further research may be warranted to clarify findings concerning effects of interaction between temperament and instruction on song leading achievement.

Table 15

Analysis of Covariance  
Subtest 3--Song Leading

Source	Sum of Squares	<u>df</u>	<u>F</u>	<u>p</u>
Temperament	106.25541	1	1.86	0.1805
Instruction	446.32862	1	7.80	0.0080*
Gender	7.23439	1	0.13	0.7240
Temperament X Instruction	180.16086	1	3.15	0.0835
Temperament X Gender	17.10924	1	0.30	0.5875
Instruction X Gender	75.40949	1	1.32	0.2577
Temperament X Instruction X Gender	57.22218	1	1.00	0.3232
Error	2287.79343	40		
PreMIAT (covariate)	1514.49586	1	26.48	0.0001*

\* p < .01

Post-hoc Comparisons of Independent Means

Several post-hoc t-tests were performed to compare independent means, which included comparisons of raw and

adjusted scores by two instructional groups, gender, and temperament types (ES and IS); gain scores by gender, instructional groups, and temperament types; and raw scores by instructional groups and temperament types. Adjusted scores were the raw scores adjusted by their residuals as defined by the three-way ANCOVAs performed on postMIAT data, and subtests 1, 2, and 3 data. Gain scores were obtained by subtracting preMIAT scores from postMIAT scores. Results of the post-hoc t-tests are reported in Tables 16 through 21. Tables 16 through 18 include data regarding the pretest, posttest, and subtests 1, 2, and 3 results, as well as adjusted scores for each of these tests. Table 19 contains data from a post-hoc t-test using raw gain-scores and adjusted gain-scores for the MIAT. Tables 20-22 contain comparisons between various subgroups in the two instructional groups; the pairings of subgroups reported in these three tables are those which were observed at, beyond, or approaching statistical significance ( $p = .05$ ).

Post-hoc analyses reiterated the short-term efficacy of temperament-based instructional strategy choice for ES and IS subjects. Table 16 data reveals that ES and IS subjects' music achievement differed significantly ( $p < .001$ ) due to instructional treatment for raw and adjusted subtest scores, but not for the postMIAT scores. Based on these results, differences in content validity of the postMIAT and subtests appeared to be of consequence.

The posttest was not as content valid as the subtests, which may partially explain why significant differences between temperament types were not observed for the posttest.

Table 16  
Tests of Mean Comparison  
Instructional Treatments ES and NES

	ES Mean	IS Mean	<u>t</u>	<u>df</u>	<u>p</u>
PreMIAT	30.73	32.375	-.73	47.7	.4660
PostMIAT	50.85	48.917	.76	47.3	.4507
Subtest 1	51.12	43.417	2.45	47.9	.0179*
Subtest 2	58.23	51.17	2.40	35.6	.0218*
Subtest 3	55.92	49.58	2.39	45.3	.0209*
Adj. PostMIAT	50.77	48.917	1.07	47.7	.2912
Adj. Subtest 1	51.038	43.29	4.97	46.1	.0001*
Adj. Subtest 2	58.19	51.125	3.65	47.0	.0007*
Adj. Subtest 3	55.8	49.625	3.57	45.8	.0008*

\*  $p < .05$

Table 17  
Tests of Mean Comparison  
Gender

	ES Mean	IS Mean	<u>t</u>	<u>df</u>	<u>p</u>
PreMIAT	31.355	31.79	-.20	43.3	.8456
PostMIAT	49.45	50.68	-.48	40.7	.6366
Subtest 1	48.77	45.21	1.01	33.6	.3212
Subtest 2	54.645	55.158	-.16	38.3	.8714
Subtest 3	53.43	51.84	.56	38.8	.5801
Adj. PostMIAT	49.42	50.63	-.68	39.1	.5012
Adj. Subtest 1	48.645	45.16	1.87	40.9	.0683
Adj. Subtest 2	54.61	55.105	-.22	40.8	.8240
Adj. Subtest 3	53.37	51.84	.77	38.9	.4450

Effects of gender differences (Table 17) did not approach significance except for adjusted scores on the first subtest. Data supported the null hypothesis that gender does not significantly affect music achievement.

Table 18

Tests of Mean Comparison  
Temperament (ES and IS)

	ES Mean	IS Mean	<u>t</u>	<u>df</u>	<u>p</u>
PreMIAT	29.909	32.786	-1.34	47.7	.1856
PostMIAT	48.0	51.429	-1.40	47.9	.1688
Subtest 1	47.0	47.75	-.22	41.0	.8283
Subtest 2	54.86	54.82	.01	48.0	.9888
Subtest 3	54.0	51.85	.79	46.8	.4334
Adj. PostMIAT	47.95	51.393	-2.14	45.9	.0378*
Adj. Subtest 1	46.818	47.71	-.47	45.3	.6431
Adj. Subtest 2	54.909	54.71	.09	44.1	.9252
Adj. Subtest 3	53.95	51.814	1.13	47.0	.2637

\*  $p < .04$

Table 18 data revealed that mean differences due to temperament type (ES or IS) were significant for adjusted posttest scores only. Temperament appeared to affect music achievement more on the posttest than on any other test, whether adjusted or raw scores were used; however, this effect was only statistically significant for adjusted postMIAT scores ( $p = .0378$ ). The IS subjects had higher means across instructional treatments on the posttest and subtest 1 raw and adjusted scores than ES subjects obtained

across instructional treatments, and IS subjects had lower means than ES subjects for subtests 2 and 3 raw and adjusted means. However, since none of these differences were significant except for the IS and ES subjects' adjusted posttest scores, temperament did not appear to significantly affect short-term music achievement as measured by the subtests. Temperament significantly affected long-term music achievement as measured by adjusted postMIAT scores for IS and ES subjects.

Table 19  
Tests of Mean Comparison  
PreMIAT to PostMIAT  
Raw Gain-Scores and Adjusted Gain-Scores

			<u>t</u>	<u>df</u>	<u>p</u>
INSTRUCTIONAL TREATMENTS					
	ES Mean	NES Mean			
Raw Gain-Scores	20.115	16.54	1.74	48.0	.0879
Adj. Gain-Scores	20.0385	16.542	4.11	43.7	.0002*
GENDER					
	Male Mean	Female Mean			
Raw Gain-Scores	18.097	18.895	-.38	41.8	.7084
Adj. Gain-Scores	18.064	18.842	-.87	47.9	.3865
TEMPERAMENT TYPE					
	ES Mean	IS Mean			
Raw Gain-Scores	18.091	18.642	-.26	45.9	.7964
Adj. Gain-Scores	18.046	18.607	-.55	36.4	.5874

\*  $\underline{p} < .05$

Instructional treatment had a significant effect on music achievement ( $p = .0002$ ), as reflected in adjusted gain-scores in Table 19. The ES instructional group mean increased over 20 points from the preMIAT to the postMIAT, demonstrating significant beneficial effects of ES-based strategies as opposed to NES-based strategies on long-term music achievement for ES and IS subjects. Temperament and gender did not significantly affect music achievement across gain-scores, raw scores, and adjusted scores, although gain-score means for these variables were remarkably similar.

From inspection of Tables 20 and 21, many significant pairings of subgroup performance on pretests, posttests, and subtests were noted, several beyond the .001 level of significance. Of particular interest were the significant posttest pairings for raw and adjusted scores, which may indicate differences due to effects of instructional treatments for long-term music achievement.

As presented in Table 20, music achievement means of ES males in the ES instructional group on the pretest differed significantly from both IS males and ES females in the ES instructional group. Also, differences between ES instructional group ES male means and NES instructional group means of IS and ES males, and IS females, approached significance. These results indicated that ES males in the

Table 20  
Tests of Mean Comparison  
Raw Scores

	Respective Means		<u>t</u>	<u>df</u>	<u>p</u>
Temperament/Semester/Gender					
PRETEST MIAT					
ES/ES/M vs. IS/ES/M	25.62	32.64	-2.36	15.3	.0321*
ES/ES/M vs. ES/NES/M	25.62	33.4	-2.38	6.1	.0538
ES/ES/M vs. IS/NES/M	25.62	34.43	-1.98	7.5	.0857
ES/ES/M vs. ES/ES/F	25.62	31.8	-2.68	9.0	.0253*
ES/ES/M vs. IS/NES/F	25.62	30.25	-1.93	13.2	.0752
POSTTEST MIAT					
ES/ES/M vs. IS/ES/F	48.12	60.0	-4.23	8.0	.0029*
IS/ES/M vs. IS/ES/F	51.91	60.0	-2.28	11.0	.0437*
ES/NES/M vs. IS/ES/F	45.8	60.0	-5.64	4.9	.0025*
IS/NES/M vs. IS/ES/F	49.71	60.0	-2.44	6.6	.0465*
IS/NES/F vs. IS/ES/F	50.12	60.0	-3.11	8.0	.0146*
ES/NES/F vs. IS/ES/F	49.0	60.0	-3.45	3.6	.0313*
SUBTEST 1					
ES/ES/M vs. ES/NES/M	53.62	40.2	2.91	9.0	.0172*
ES/ES/M vs. IS/NES/F	53.62	43.0	2.49	14.0	.0260*
IS/ES/M vs. ES/NES/M	50.0	40.2	1.98	11.2	.0729
SUBTEST 2					
ES/ES/M vs. IS/ES/M	54.5	59.64	-1.82	16.9	.0872
ES/ES/M vs. IS/ES/F	54.5	64.0	-4.71	7.1	.0021*
IS/NES/M vs. IS/ES/F	47.86	64.0	-2.76	6.3	.0313*
IS/NES/F vs. IS/ES/F	52.0	64.0	-2.74	7.6	.0267*
SUBTEST 3					
ES/ES/M vs. ES/NES/M	57.5	47.0	2.75	7.3	.0274*
ES/ES/M vs. IS/NES/F	57.5	47.62	2.28	10.8	.0442*
ES/NES/M vs. IS/ES/F	47.0	55.5	-2.62	4.2	.0563
IS/NES/F vs. IS/ES/F	47.62	55.5	-2.05	7.2	.0782

\*  $p < .05$

Table 21  
Tests of Mean Comparison  
Adjusted Scores

	Respective Means		<u>t</u>	<u>df</u>	<u>p</u>
Temperament/Semester/Gender					
POSTTEST MIAT					
IS/ES/M vs. ES/NES/M	51.82	45.8	1.98	9.6	.0765
SUBTEST 1					
ES/ES/M vs. ES/NES/M	53.25	40.0	6.32	6.4	.0006*
ES/ES/M vs. IS/NES/M	53.25	47.28	2.00	7.5	.0835
ES/ES/M vs. ES/ES/F	53.25	47.8	3.57	9.2	.0058*
ES/ES/M vs. IS/NES/F	53.25	42.88	6.60	13.5	.0001*
ES/ES/M vs. ES/NES/F	53.25	41.25	3.75	3.7	.0233*
IS/ES/M vs. ES/NES/M	50.09	40.0	3.99	10.8	.0022*
IS/ES/M vs. IS/NES/F	50.09	42.88	3.41	16.6	.0034*
IS/ES/M vs. ES/NES/F	50.09	41.25	2.53	5.1	.0517
ES/NES/M vs. IS/NES/M	40.0	47.28	-2.16	9.6	.0569
ES/NES/M vs. ES/ES/F	40.0	47.8	-3.58	6.7	.0096*
ES/ES/F vs. IS/NES/F	47.8	42.88	2.93	10.4	.0143*
SUBTEST 2					
ES/ES/M vs. IS/ES/M	54.5	59.45	-1.92	15.3	.0735
ES/ES/M vs. ES/ES/F	54.5	59.0	-2.16	8.5	.0607
IS/ES/M vs. IS/NES/M	59.45	47.88	2.72	10.5	.0208*
IS/ES/M vs. IS/NES/F	59.45	51.88	2.68	16.9	.0158*
IS/NES/M vs. ES/ES/F	47.88	59.0	-2.79	8.2	.0229*
ES/ES/F vs. IS/NES/F	59.0	51.88	2.99	10.4	.0130*
SUBTEST 3					
ES/ES/M vs. ES/NES/M	57.25	47.2	4.11	6.1	.0060*
ES/ES/M vs. IS/NES/F	57.25	47.62	5.29	13.2	.0001*
IS/ES/M vs. ES/NES/M	53.9	47.2	2.19	10.9	.0508
IS/ES/M vs. IS/NES/F	53.9	47.62	2.43	15.0	.0280*
ES/NES/M vs. ES/ES/F	47.2	57.4	-3.94	6.8	.0059*
ES/ES/F vs. IS/NES/F	57.4	47.62	4.87	10.3	.0006*

\*  $p < .05$



ES instructional group scored lower overall on the pretest than most of the other subjects. The comparison between pretest means of Extravert-Sensing males across instructional groups was especially interesting, demonstrating considerable differences between the two similar subgroups upon entering the Music Introduction Course; the ES instructional group mean was lower than the NES instructional group mean. Results suggested that ES males in the ES instructional group had acquired less music knowledge and skills of those measured than ES males in the NES instructional group. When adjusted scores were used (See Table 21), however, no subgroup mean comparisons on the pretest MIAT were statistically significant. This suggested that error affected results, possibly because the administration of the pretest in the two instructional groups took place on different days within the semester; also, the ES instructional group was given less class time in which to complete the pretest than the NES instructional group was given because the researcher underestimated the time needed for pretest administration.

The IS subject subgroups did not differ significantly from each other on the pretest in either treatment group, whether raw or adjusted scores were used. This suggested some homogeneity of music achievement upon entry to the course for all IS subjects, that is, more homogeneity than for ES subjects. Therefore, when instructional treatment

was applied to ES subjects, their music achievement appeared generally to be affected more than IS subjects who differed less upon entry.

Results of the posttest raw-score mean comparisons reflected that IS females in the ES instructional group obtained means which were significantly superior to all NES instructional treatment subgroups, regardless of gender, and which were significantly superior to males in the ES instructional group ( $p = .0029$ ). Since the ES instructional group IS female means did not differ significantly from means of any subgroup in either instructional group on the preMIAT, it may be concluded that ES instructional group IS female posttest music achievement surpassed any other subgroup in the study. This may suggest that the Sensing component is consequential in formulating instructional strategies for IS females, or perhaps that they found the instructor's temperament (also an IS female) compatible with learning. Inevitably, some conflict of teacher personality with instructional strategies (IS vs. E or N strategies) was present. Thus, some aspects of both instructional treatments possibly were contaminated due to teacher temperament type.

Adjusted posttest mean scores (Table 21) reflected only one subgroup pairing nearing significance; IS males in the ES instructional group surpassed ES-type males in the NES instructional group ( $p = .0765$ ). This subgroup pairing

did not appear on raw-score posttest results, suggesting that error was consequential for these subjects. The error might be due to insufficient posttest content validity, less homogeneity ES subjects, or other contaminating factors.

Subtest mean comparisons for subgroups, using both raw and adjusted scores, yielded further information about subgroup performance. Extravert-Sensing males in the two instructional groups differed significantly on subtest 1 (music philosophy), when adjusted scores were analyzed ( $p = .0006$ ). The ES males in the ES instructional group had means superior to their NES instructional group counterparts. The ES instructional group ES males also scored lower overall on the pretest than the majority of other subjects in the study. This indicated that these subjects had higher short-term music achievement gains than the majority of subjects from pretest to subtest 1. When adjusted scores were used (Table 21), they differed significantly on subtest 1 from all subjects in the NES instructional group (IS or ES) except for IS males ( $p = .0835$ ), as well as from ES instructional group females. In particular, ES males in the ES instructional group scored superior to IS females in the NES instructional group ( $p < .001$ ). The efficacy of ES-oriented instruction in the short-term for ES male music achievement might be reflected by the foregoing results.

The IS males in the ES instructional group performed superior to ES males in the NES instructional group on

subtest 1 (Table 20). However, this mean difference, while approaching significance for raw scores, was significant ( $p = .0022$ ) for adjusted scores (Table 21). The ES instructional group Introvert-Sensing males also obtained higher means than two subgroups in the NES instructional group on subtest 1, using adjusted scores; they scored significantly higher than NES instructional group IS females ( $p = .0034$ ) and close to significance ( $p = .0517$ ) compared to ES females in the NES group. Thus, subtest 1 error appears to have affected scores for IS males in the ES instructional group, who actually performed better than raw scores indicated.

The NES instructional group ES males had significantly lower means than ES females in the ES instructional group ( $p = .0096$ ) on subtest 1 adjusted scores. Also, ES females in the ES instructional group obtained a significantly higher mean than NES instructional group IS females. Thus, ES-based instruction might be responsible for short-term music achievement gains, even when instruction accommodated one temperament component (such as I for the NES instructional group IS females) rather than two.

Raw-score results of subtest 2 (music fundamentals) revealed support for the premise that ES-accommodating strategies may benefit IS subjects as strategies affect the Sensing component of temperament. The ES instructional group IS females means were significantly higher than means

of all IS subjects who had IN-based instruction on subtest 2, regardless of gender (Table 20). Because IS females had significantly higher means ( $p = .0021$ ) than ES males in the ES instructional group on this subtest, the conclusion can be made that Sensing strategies affected IS females more than ES males in the area of music fundamentals.

Analyses of adjusted subtest 2 mean scores supported the effectiveness of Sensing strategies for IS subjects. Extravert-Sensing instructional group IS males obtained significantly higher means than IS subjects of either gender in the NES instructional group (Table 21). In addition, ES females in the ES instructional group scored superior to IS males or females in the NES instructional group on subtest 2, which reiterated support for instruction tailored to two concurrent component types: Extravert and Sensing strategies in the ES instructional group for ES subjects contrasted to Introvert-only strategies for IS subjects in the NES instructional group.

Temperament-based instruction appeared to have been of benefit for song leading music achievement. Raw-score mean comparisons for subtest 3 (song leading) scores indicated that ES males in the ES instructional group obtained significantly higher means than either ES males or IS females in the NES instructional group. Adjusted subtest 3 score means also confirm these results, with a significance level of .0001 for comparison of the ES instructional group

ES males versus the NES instructional group IS females. The other reported subtest 3 adjusted-score results demonstrated that ES instructional group subject means were significantly higher than NES instructional group subject means, regardless of temperament or gender.

Since gender did not appear to significantly affect performance on any music achievement measure in the study (See Tables 12-15, 17, and 19), post-hoc t-tests were performed on data without the gender variable; examination of instruction by temperament subgroups also was cogent with an initial purpose of this research, which was to find effects of ES-based instruction on ES subjects as a whole (See Table 22).

No significant differences were found between ES and IS subjects across instructional groups on the preMIAT, when gender was not considered. This indicated that entry-level differences in music achievement were partially gender-related. Although not significant, there were differences between ES and IS subjects in the ES instructional group ( $p = .0817$ ) on the pretest.

Mean comparison data supported the premise that Sensing instruction is more consequential for IS subjects' music achievement than Introvert instruction. Although raw-score means on the postMIAT did not differ significantly, adjusted posttest mean differences approached significance for ES and IS subjects in the ES instructional group, and for ES

Table 22  
Tests of Mean Comparison  
Raw Scores and Adjusted Scores

Temperament/Semester	Respective Means		<u>t</u>	<u>df</u>	<u>p</u>
PRETEST MIAT					
ES/ES vs. IS/ES	28.0	33.46	-1.84	18.3	.0817
SUBTEST 1					
ES/ES vs. ES/NES	51.38	40.67	2.15	19.5	.0446*
IS/ES vs. ES/NES	50.85	40.67	2.23	17.9	.0392*
SUBTEST 2					
IS/ES vs. IS/NES	60.31	50.07	2.6	21.7	.0165*
SUBTEST 3					
ES/ES vs. ES/NES	57.46	49.0	2.69	17.2	.0152*
ES/ES vs. IS/NES	57.46	49.93	2.11	23.9	.0454*
POSTTEST MIAT ADJ.					
ES/ES vs. IS/ES	48.46	53.08	-2.04	15.7	.0585
IS/ES vs. ES/NES	53.08	47.22	2.04	19.6	.0555
SUBTEST 1 ADJ.					
ES/ES vs. ES/NES	51.15	40.56	5.55	14.7	.0001*
ES/ES vs. IS/NES	51.15	44.93	3.35	24.1	.0026*
IS/ES vs. ES/NES	50.92	40.56	4.35	19.8	.0003*
IS/ES vs. IS/NES	50.92	44.93	2.56	24.7	.0170*
ES/NES vs. IS/NES	40.56	44.93	-1.99	19.9	.0610
SUBTEST 2 ADJ.					
ES/ES vs. IS/NES	56.23	50.0	2.77	22.5	.0110*
IS/ES vs. ES/NES	60.15	53.0	2.34	19.7	.0297*
IS/ES vs. IS/NES	60.15	40.0	3.43	24.7	.0021*
SUBTEST 3 ADJ.					
ES/ES vs. ES/NES	57.31	49.11	3.81	10.9	.0030*
ES/ES vs. IS/NES	57.31	49.93	3.77	19.8	.0012*

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\*  $p < .05$

instructional group IS subjects versus NES instructional group ES subjects; IS means were higher in both cases (Table 22). In this instance, data supported the effectiveness of Sensing instruction for IS subjects versus IN-based instruction for ES subjects. Additionally, ES subjects in the ES instructional group obtained means significantly higher ( $p = .0026$ ) than IS subjects in the NES instructional group on subtest 1, using adjusted scores. Thus, results suggested that Introvert instruction was unable to facilitate music achievement for IS subjects as much as ES-based instruction benefited ES subjects.

Findings generally supported the research premise that music achievement is promoted by instructional strategies which match temperament. In particular, ES-based instruction appeared effective for ES and IS subjects. On subtest 1, ES subjects obtained a significantly higher group mean in the ES instructional group than ES subjects in the NES instructional group; using adjusted subtest 1 scores, the means differed significantly ( $p = .0001$ ). Introvert-Sensing subjects in the ES instructional group had significantly higher means on subtest 1 compared to both ES and IS subjects in the NES instructional group ( $p = .0003$ , and  $.0170$  for adjusted score means). Subtest 2 data (Table 22) reflected that music fundamentals mean scores for IS subjects were significantly higher in the ES instructional group than in the NES instructional group, and more



significantly affected music achievement than for Exam 1. Also, ES instructional group ES subjects obtained significantly higher means on subtest 2 than IS subjects in the NES instructional group (as in subtest 1), and IS subjects in the ES instructional group had higher means than ES subjects in the NES instructional group (as in subtest 1). As with subtest 1, subtest 3 means of Extravert-Sensing subjects in the ES instructional group were significantly higher than means of ES subjects in the NES instructional group. Their means were also significantly higher than NES instructional group IS subjects, as was true of subtests 1 and 2. The indication is that ES-oriented instruction is effective for ES subjects, when compared to subjects (IS types) who are receiving accommodation of one component of temperament (Introvert instruction for IS subjects).

In summary, results of post-hoc t-tests of mean comparison tended to support research premises. Findings appeared to suggest that temperament-based instructional strategies affect short-term music achievement more than long-term achievement, although long-term results (posttest findings) may have been biased by lower content validity when compared to short-term results (subtest findings). Also, significant long-term effects of instruction were observed when adjusted posttest scores were used ( $p = .0002$ ). The importance of Sensing strategies for IS subjects was supported.

### Summary of Results

Analyses of the MIAT data included descriptive statistics and a three-way ( $2 \times 2 \times 2$ ) analysis of covariance on the postMIAT scores, with the preMIAT scores serving as covariate. Three subtests similarly were subjected to ANCOVA tests.

Percentages of ES subjects in the two intact instructional groups approximated nationally predicted percentages, while percentages of IS subjects exceeded national norms. Gender of subjects was divided equally in the NES instructional group, while gender figures favored males in the ES instructional group. The number of ES subjects was equal to the number of IS subjects in the ES instructional group, and the number of IS subjects exceeded ES in the NES instructional group.

Chi-square tests of association performed on the number of ES and IS subjects who dropped the Music Introduction Course during each instructional period demonstrated a significant difference between instructional groups for ES subjects ( $p < .01$ ). There was no significant difference found for IS subjects' attrition ( $p > .05$ ).

Analysis of each of the music achievement means revealed that IS subjects generally obtained higher means than ES subjects, and that both ES and IS subjects generally obtained higher means in the ES instructional group than in the NES instructional group. Means of IS subjects were

higher than for ES subjects on pretests and posttests in both instructional groups, except for IS females in the NES instructional group on the preMIAT, whose means were lower than ES subjects in the NES instructional group.

The ANCOVA performed on postMIAT scores revealed that the effect of instructional treatment on music achievement was not significant ( $p > .05$ ). Effects of gender, temperament, and interactions among independent variables also were not significant ( $p > .05$ ). All four hypotheses were retained. However, analyses of subtest data revealed that subjects differed significantly on each of the three subtests due to instructional treatment. No significant gender, temperament, or interaction effects on subtest performances were found ( $p > .05$ ). Entrance-level differences among subjects' music achievement were significant ( $p < .0001$ ). Results of subtest data analysis generally supported the research premise that temperament-based instruction benefits subjects whose temperaments are associated with the instruction.

Post-hoc comparisons of independent group means via t-tests demonstrated significant differences relative to instructional treatment in IS and ES subjects' music achievement for raw ( $p < .03$ ) and adjusted ( $p < .001$ ) subtest scores. Gender and temperament did not significantly affect subtest scores, except for adjusted scores on the first subtest, where gender effects approached

significance ( $p = .0683$ ), and adjusted scores on the posttest, where temperament effects were significant ( $p = .0378$ ). Thus, data did not contradict most relevant literature relative to gender and temperament, and supported literature related to temperament-based instruction. There is little previous research on gender and temperament effects on undergraduate music achievement. Research on temperament-based instruction indicated that subjects' achievement was facilitated by the instruction when it matched subjects' temperament.

Analyses of raw and adjusted gain-scores revealed significant effects on adjusted posttest means ( $p = .0002$ ) for instructional treatment. Temperament and gender effects on pretest to posttest gain-scores were not significant ( $p > .05$ ), and consequently, gain-score data supported research premises.

Subgroup pairings (e.g., ES males from the NES instructional group versus ES females from the ES instructional group) of means yielded several significant results. The IS subjects' music achievement was homogeneous upon entry to the course, while ES males scored lower on the pretest than other subjects. Introvert-Sensing females obtained significantly higher means in the ES instructional group than any subgroup in the NES instructional group, and than males in the ES instructional group on the posttest. Thus, they surpassed all other subgroups. The ES instructional group

ES males had higher short-term gains from pretest to subtest 1 than most other subjects, supporting ES-oriented instruction in the short-term for these subjects. Data supported the idea that ES-accommodating strategies benefit IS subjects as they affect their S component of temperament. In general, data from post-hoc mean comparison t-tests supported the premise that temperament-based instructional strategies are beneficial for facilitating music achievement, especially in the short-term, even when accommodating only one component of temperament. Also, mean comparison t-tests performed on data without consideration of gender provided support for the premise that S-based instruction is more consequential for IS subjects than I-based. Numerous other significantly different subgroup pairings for both raw and adjusted scores were noted ( $p < .05$ ), with several beyond the .001 level.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

#### Summary

The purpose of this study was to investigate effects of music instructional strategies, student temperaments, and gender on achievement in a college freshman music introduction course. Two sets of instructional strategies were implemented: Extravert-Sensing strategies (ES) and non-Extravert-Sensing (NES) strategies, as suggested by Lawrence (1986), Myers (1980), and Keirse and Bates (1978).

Two intact groups of undergraduate students at Piedmont Bible College in Winston-Salem, North Carolina, who were enrolled in a Music Introduction Course, served as subjects. One group (n = 26) received an Extravert-Sensing instructional treatment. A second group (n = 24) experienced a non-Extravert-Sensing instructional treatment. Nineteen males and 7 females comprised the first group, and 12 males and 12 females comprised the second. Subjects received 50 minutes of music instruction three times weekly for 15 weeks, and were pretested and posttested using a Music Introduction Achievement Test (MIAT, Winner, 1989). The MIAT was used to test subjects' music achievement relative to three areas of music instruction: music philosophy,

music fundamentals, and song leading. In addition, subjects were administered the Myers-Briggs Type Indicator (Briggs & Myers, 1976) to determine their temperament types. Because Extravert-Sensing learner preferences are often ignored in traditionally used collegiate-level instructional strategies (Lawrence, 1986; Provost & Anchors, 1987), these learners were of primary concern to the researcher. Of secondary concern were Introvert-Sensing learners. Based on a thorough review of the literature, the researcher developed two sets of instructional strategies that did and did not accommodate ES learners' preferred learning style according to temperament. To determine the effects of instructional strategies and interactions with gender and temperament, the preMIAT and postMIAT were administered. Three subtests, one for each section of the Music Introduction Course, were administered in each instructional group to determine the short-term effects of these variables.

Analyses of the data were conducted to determine effects of instructional treatment, gender, and temperament type on undergraduate nonmusic majors' music achievement. A 2 (instructional treatment--ES and NES) x 2 (temperament type--Extravert-Sensing and Introvert-Sensing) x 2 (gender) factorial analysis of covariance (ANCOVA) was used to analyze postMIAT data and subtest data. PreMIAT data served as the covariate to control for differences due to subjects' entrance-level behaviors and for bias due to

intact class members serving as subjects.

The effect of instructional treatment on postMIAT scores was not significant ( $p > .05$ ). Therefore, the null hypothesis that there is no significant effect of instructional treatment on music achievement was retained. However, the effect of instructional treatment on subjects' performance on the three subtests was significant ( $p < .01$ ).

The effect of gender on music achievement as measured by the posttest and three subtests was not significant. Therefore, the null hypothesis that there is no significant effect of gender on music achievement was retained. However, pretest differences among subjects appeared to be gender-related; no significant differences were found between ES and IS students across instructional groups on the preMIAT, when gender was not considered. No significant effects of gender were found for subtest data.

The effect of temperament on music achievement as measured by the posttest was not significant ( $p > .05$ ). Therefore, the null hypothesis that there is no significant effect of temperament on music achievement was retained. No significant effects of temperament were found for subtest data.

The effects of interactions among instructional treatment, gender, and temperament on music achievement were not significant ( $p > .05$ ). Therefore, the null hypothesis that there are no significant effects of interactions among



instructional treatment, gender, and temperament on music achievement also was retained.

Results of chi-square tests of association revealed that significantly more ES subjects dropped the Music Introduction Course in the NES instructional group than dropped the course in the ES instructional group, which suggested that they might not have been comfortable with NES instruction. There were no significant differences found for IS student attrition across instructional treatments.

Post-hoc mean comparison t-tests indicated that Extravert-Sensing instruction may have been effective in short-term learning; ES subjects consistently obtained significantly higher means on subtests during the ES instructional treatment than during the NES instructional treatment. In addition, IS subjects appeared to benefit from ES instruction rather than NES instruction, as demonstrated by higher subtest scores for IS subjects during the ES instructional treatment. Data supported the premise that temperament-based instructional strategies are beneficial for facilitating short-term music achievement, even when teaching accommodates only one component of temperament.

#### Conclusions and Implications

Results of the data analyses showed that music achievement of undergraduate non-music majors may be

facilitated by teaching strategies which accommodate student temperament type, particularly in the short-term. While short-term gains were more dramatic than long-term gains, as revealed by comparing subtest and posttest data, posttest gains may have been biased by low content validity. Items relative to several topics covered in the Music Introduction Course content were not included in the MIAT, while items at times exceeded or were less than the needed amount (as indicated by instructional time) on other topics (See Chapter III and Appendix I). Music achievement gains were enhanced by instructional strategies in music philosophy, music fundamentals, and song leading content areas.

Results of analyses of subject attrition suggested that instruction which is the opposite of temperament type may lead to significant drop-out rates for students whose temperament type is not accommodated. Introverts generally were observed to score higher than Extraverts on music achievement measures that this study included. The majority of both ES and IS subjects scored significantly higher during the instructional treatment which accommodated all or part of their preferences (ES instructional treatment), regardless of gender. The ES strategies were especially effective for ES males in the area of music philosophy knowledge, as reflected by short-term gains from the pretest to the first subtest. The music philosophy section of the course included a synopsis of church music history. Several

results indicated that the Sensing component of temperament was more consequential than the Introvert component for affecting IS subjects' music achievement. Therefore, teachers implementing ES instructional strategies might expect to observe facilitation of music learning for IS students as well as for ES students.

Gender appeared to affect personality or temperament variables in research by Rozehnal (1960), Jenkins (1982), Sample and Hotchkiss (1971), and Kemp (1982a), but none of these researchers investigated gender's effect on music achievement. While Buss and Plomin (1975) and Gardner (1955) found temperament differences between gender, they did not specifically examine Extraversion and Sensing traits as defined by Jung (1923). However, Myers and McCaulley (1987) found that more females than males are E types, and Lawrence (1986) reported that more females than males are F types; results of the present study suggest no significant interactions between temperament and gender. The explanation may be that the present study used intact classes, whereas data collected by Myers, McCaulley, and Lawrence used randomly selected subjects from larger populations.

Gender and temperament type appeared to have no significant effects on music achievement, except as temperament type was used to select instructional strategies. Therefore, categorization of students by

temperament appeared to be a viable means of providing for individual differences. Temperament-type identification also led to identification of efficacious learning strategies for each type. Temperament seemed to affect music achievement more on the posttest than on any other test in the study. Since I subjects demonstrated higher achievement than E subjects on the posttests, the characteristic preference of I learners for distribution of learning tasks over a relatively longer period of time may explain this effect of temperament. Thus, music teachers may find that undergraduate E learners demonstrate more achievement in tests which are not comprehensive. Support also was observed for the premise that instruction tailored to two concurrent temperament components (e.g., E and S) is more effective than instruction oriented to only one component (e.g., S alone).

From a pragmatic viewpoint, tailoring instruction to Extravert, Introvert, Sensing, and Intuitive preferences in this study involved a change of mindset for the instructor, demanding a more flexible perspective for daily lesson planning. Some conflict of instructor temperament type with planned strategies was inevitable, since some strategies involved use of the "shadow" and non-dominant functions of the instructor's temperament. As an example, the research paper requirement of the Music Introduction Course highlights the differing emphases of ES instruction

as opposed to IN instruction. In contrast to the ES instructional group assignment, the NES subjects were not given a list of library resources to consult, were allowed to choose the person they wished to research from the list given, and were asked to speculate on the meaning of events in relationship to themselves and fantasize about hypothetical outcomes, a presumed Intuitive preference. In addition, the research paper due-date was flexible for NES-group subjects, allowing them to focus on working or relax when they wanted, another Intuitive preference. Intuitive subjects were presumed to want to learn about attitudes and beliefs of humans in history, and to make choices about learning. Both aspects were incorporated into the assignment, with an optional evaluation section. No restrictions on length or guidelines on style manuals to use were provided, nor were footnoting and bibliography requirements given; thus, the Intuitive preference for avoiding tedium and mechanics of writing was accommodated. The project was long-term, spanning most of the NES instructional period, accommodating an Introvert preference.

In contrast, ES instructional group subjects were asked simply to report facts about the men they were assigned to research, and evaluate the facts using criteria presented in class. Specific directions were given regarding writing style, length, and quality of writing. The ES instructional group research paper was due after approximately one month,

to accommodate Extravert preferences for short-term projects. No optional parts were offered to ES instructional group subjects on the assignment, and library sources were listed for them, since Sensing types were presumed to desire structure and closure.

The song leading component of the Music Introduction Course is another illustration of the differing approaches to planning music instruction via temperament-accommodation in the two instructional periods. The ES instructional group subjects experienced conducting-skill practice in the front of the room, two at a time, facing their classmates. Their skills test was videotaped in front of the class as well, with class members functioning as a "congregation" in singing. The instructor played live piano accompaniments for the skills test hymns. Conversely, NES instructional group subjects conducted solely and individually at their seats (although standing at times), never in front of the class, and were videotaped during their skills requirement in a room in which only the instructor and/or a cameraman was present. The accompaniment was provided on cassette tape, to limit person-to-person contact, an Introvert preference.

Another example of differing approaches to teaching the Music Introduction Course may be observed in the use of the course texts. Approximately half of the subjects had no music fundamentals text in the ES instructional group;

purposely, only enough for half were ordered. Thus this group was forced to work collectively and share texts, an Extravert preference. Subjects were told to complete the programmed text in its entirety, writing in their answers, the Sensing preference for sequential learning which is experienced kinesthetically and visually. In the NES instructional group, all subjects had their own text, and were told to read and write the program only as far as was necessary for them to understand the material, Introvert and Intuitive preferences.

To accommodate IN preferences for time to consider before writing and avoidance of drill-related activities, the ES instructional group quizzes on music fundamentals were replaced in the NES instructional group grading by "In-Class Thinking/Writing Projects." These projects also required subjects to generate ideas and think abstractly, allowed them to set their own standards of quality, and demanded quick thinking (some were 5-minute projects), all of which are IN characteristics. A typical NES project asked subjects to write words to an original hymn, using scripture of their choice, to accommodate assigned rhythmic patterns.

The NES instructional group was given only one worksheet to complete in class during the music philosophy section of the course, and the worksheet was not as structured. Instead, they were to take notes during

lectures. The ES instructional group subjects, who prefer drill and structure, completed a whole series of highly structured worksheets during lectures, and were provided a verbal check of worksheet tasks, unlike the NES group.

In summary, implications from results of this study for teachers of undergraduate introduction to music courses appear to be that planning teaching strategies with consideration of student temperament may facilitate music achievement gains. Effects of gender and temperament were not significant. Since ES and IS learners appear to account for the majority of a typical class, strategies particularly could be formulated to provide for their specific preferences first, with perhaps optional activities included for Intuitive students who may constitute the minority. The Sensing strategies seem to be more important than Introvert or Extravert strategies for affecting music achievement.

Several subjects commented on student evaluation forms in the ES instructional group that they enjoyed the activities and methods employed in the class. No such comments were made on NES instructional group subject evaluation forms.

#### Future Research

Some problems in establishing controls for this study were noted. The pretest Music Introduction Achievement



Test and Myers-Briggs Type Indicator Form G were administered on noncorresponding days during the Music Introduction Course during the two instructional treatments; for example, the MBTI-G was administered on the third class day during the ES instructional treatment, and on the second class day during the NES instructional treatment. Subjects in the two groups differed in composition. The number of upperclassmen in each group varied, and freshmen ES instructional group subjects were in their second semester of college study, while NES instructional group freshmen were in their first. Content validity on the pretest, posttest, and three subtests varied inevitably during the two instructional treatments, since time spent studying course content also varied slightly during the two instructional periods.

Instructor temperament type (IS) may have impeded execution of purely Extraverted or Intuitive strategies. At times, NES instruction was perhaps too structured for the Intuitive preference, while Extravert subjects perhaps were permitted too little freedom to interact with each other in the ES instructional group. Future research could employ an observer to assess whether instructor temperament was biasing student response.

The team competition format of reviewing for subtest 1 in the ES instructional group unavoidably was more time-consuming to employ than the teacher-centered review used in

the NES instructional treatment. Consequently, less material was reviewed for the ES instructional group than for the NES instructional group in the class setting. More time should be allowed for the ES-oriented review. In general, ES instructional strategies took longer to execute than IN strategies. Some class time was left at the end of several NES sessions.

Subjects commented that the third subtest was placed too close to the posttest, not leaving enough time to study for the final test (postMIAT). The third subtest could be placed prior to the Conducting Skills component in the syllabus schedule to remedy this problem.

Since some effects noted in this study appeared to be functions of differences between content validity of the MIAT and subtests, construction of a posttest for a replication study should establish optimum content validity, in proportion with content validity of subtests administered. The posttest should reflect all areas of course content, with appropriate numbers of items included on each topic taught, and with consideration of amount of instructional time allotted each topic. Items generally should have point biserial coefficients between .3 and .7 to maximize information about subjects' achievement.

Replication of this study should involve experimental groups taught at the same time of year. In the present study, experimental groups were taught in spring and fall

semesters of the same calendar year. Additionally, instructors may find that with practice they are able to overcome the confounding influence of their own temperament type when it is in opposition to strategies selected. Therefore, it may be advisable to conduct a pilot semester before replicating this study. Further research regarding effects of instructional strategies employed in this study on music achievement appears warranted, particularly for long-term effects. Since strategies chosen in the present study were selected on the basis of their presumed relationship to temperament preferences, and since instruction significantly affected subtest music achievement, research to determine long-term effects would be useful. Replication with randomly-selected and homogeneous subjects also is desirable.

Since this study did not focus on the two remaining dichotomies of Jung's (1923) theory of temperament, Thinking-Feeling and Judgment-Perceptive, more research seems appropriate to investigate effects of these aspects of temperament on music achievement, including how they interact with the E-I and S-N components. In addition, further research should give consideration to whether dominance or lack of dominance of temperament components affects music achievement.

As Lawrence (1986) suggested, master ES lesson plans with branching strategies for other temperaments may be the

most logical means of providing for individual differences among large numbers of students. Instructors on the college level may find that this promotes music achievement.

In conclusion, teachers may observe that accommodation of instructional strategies according to student temperament preferences positively affects music achievement, and is a viable means of providing for individual differences among students. Discovering differing ways in which students learn best may help teachers to plan instruction more efficiently and effectively, and maximize student achievement.

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## APPENDIX A--UNDERSTANDING THE TYPE TABLE

**PLEASE NOTE**

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**Myers-Briggs Type Indicator**

**159-160**


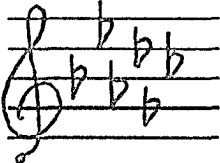
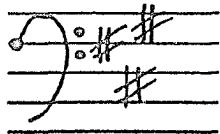
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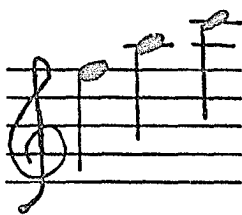
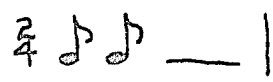




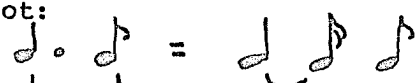
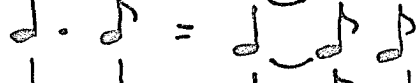
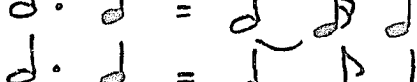
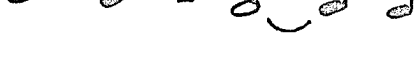
APPENDIX B--MUSIC INTRODUCTION ACHIEVEMENT TEST (MIAT)  
PRETEST AND POSTTEST  
SPRING 1989  
FALL 1989

MUSIC INTRODUCTION  
ACHIEVEMENT TEST

NAME \_\_\_\_\_  
DATE \_\_\_\_\_  
BOX # \_\_\_\_\_









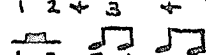
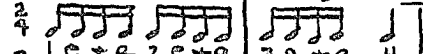
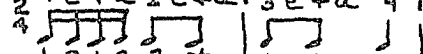

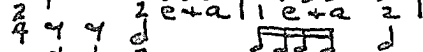

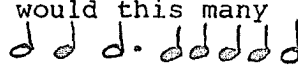
MULTIPLE CHOICE--USE THIS PAPER FOR DECIDING ON YOUR ANSWER (MAKING ANY MARKS YOU LIKE ON THIS PAPER), THEN FILL IN THE CIRCLE OF THE LETTER OF THE BEST ANSWER ON THE COMPUTER ANSWER SHEET (A, B, C, OR D--DO NOT MARK ANY Es). DO NOT LEAVE QUESTIONS BLANK; IF YOU ARE NOT SURE, MAKE A BEST GUESS. MAKE ALL ERASURES CLEAN AND ALL MARKS VERY BLACK (IF YOU NEED ANOTHER PENCIL, OR A CLEAN ANSWER SHEET, PLEASE ASK!).

1. The music staff is needed primarily to show relative. .  
 a. pitch of individual sounds.  
 b. length of individual sounds.  
 c. loudness of individual sounds.  
 d. timbre of individual sounds.
2. The  . . .  
 a. is usually used for men's voices.  
 b. names the third space as G.  
 c. names the second line as G.  
 d. names the second line as F.
3. The names of the spaces of the staves are. . .  
 a. the music alphabet by thirds.  
 b. the music alphabet by fourths.  
 c. the music alphabet by whole steps.  
 d. the music alphabet by octaves.
4. The spaces of the bass staff are. . .  
 a. E G B D F.  
 b. A C E G.  
 c. G B D F A.  
 d. F A C E.
5. The key name of this key signature  is. . .  
 a. D-flat.  
 b. G-flat.  
 c. G.  
 d. A-flat.
6. The key name of this key signature  is. . .  
 a. G-sharp.  
 b. A-sharp.  
 c. G.  
 d. A.

7. The note names here  are. . .
- F A C.
  - A C E.
  - G E C.
  - A C G.
8. The \_\_\_ usually sing the top row of notes in the treble clef staff in a hymnal.
- tenors.
  - basses.
  - sopranos.
  - altos.
9. Combinations of both long and short sounds are known as. . .
- beats.
  - rhythms.
  - measures.
  - time.
10. Which duration completes this measure: 
- 
  - 
  - 
  - 
11. The recurrence of regular pulses is referred to as. . .
- accent.
  - rests.
  - rhythm.
  - beat.
12. Which of the following correctly expresses the value of a dot:
- 
  - 
  - 
  - 



3

13. Which rest completes this measure: 
- a. 
- b. 
- c. 
- d. 
14. Which of the following has counting that does not match the rhythm notation above it:
- a. 
- b. 
- c. 
- d. 
15. Which of the following is correctly counted:
- a. 
- b. 
- c. 
- d. 
16. The melodic rhythm in a hymn is most consistently found in the. . .
- a. bass line of notes.
- b. tenor line of notes.
- c. soprano line of notes.
- d. alto line of notes.
17. How long is the duration of this tied note: 
- a. 2 beats.
- b. 3 beats.
- c. 4 beats.
- d. 5 beats.
18. How many complete measures of 4 meter would this many notes fill up if barlines were drawn: 
- a. 1.
- b. 2.
- c. 3.
- d. 4.

19. What meter (time) signature would be appropriate for these measures:



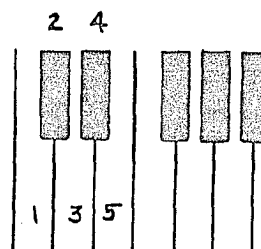
- a.  $\frac{2}{4}$
- b.  $\frac{3}{4}$
- c.  $\frac{4}{4}$
- d.  $\frac{6}{4}$

20. Which of the following is true:

- a. is four times as long as
- b. is twice as long as
- c. is four times as long as
- d. is twice as long as

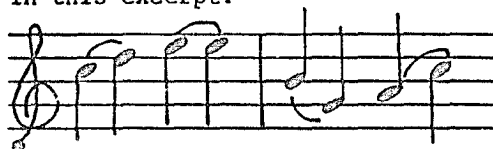
21. The names of piano keys 2 and 4 are. . .

- a. D-flat, E-flat.
- b. C-sharp, D-flat.
- c. F-sharp, G-sharp.
- d. A-sharp, E-flat.



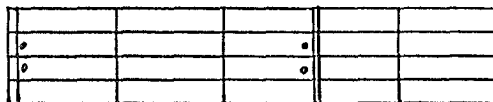
22. There are \_\_\_ slurs in this excerpt:

- a. 3.
- b. 4.
- c. 5.
- d. 6.



23. How many measures of music will be heard if the music is marked like this:

- a. 5.
- b. 6.
- c. 7.
- d. 8.



24. With regard to "special music". . .

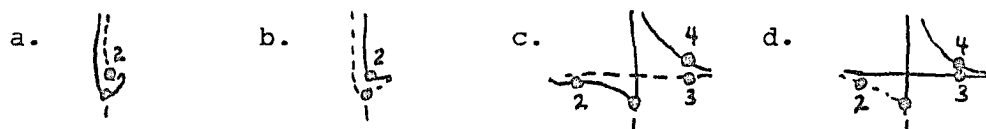
- a. instrumental specials generally should be given preference over vocal specials.
- b. testimony-type songs generally should be given preference over worship-type songs.
- c. brass instruments generally should be used in preference to woodwinds for meditative music.
- d. familiar songs generally should be given preference over unfamiliar for preludes and offertories.

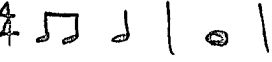
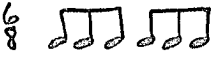

25. When planning the timing of a service. . .
  - a. the average hymn stanza takes 1 minute.
  - b. the ideal length of "special music" is 5 minutes.
  - c. offertories should not be adjustable in length.
  - d. invocations are usually longer than pastoral prayers.
26. Which of the following is not a good reason for omitting a specific hymn stanza:
  - a. there is not enough time to sing them all.
  - b. the poetry is outdated or hard to understand.
  - c. the doctrine is unscriptural.
  - d. the song takes much energy when all verses are sung.
27. The accompanist should. . .
  - a. play softly (organ) on congregational songs.
  - b. use tremolo (organ) with worship hymns.
  - c. not slow down at the end of the introduction.
  - d. not play the first and last phrases as an introduction.
28. When considering a hymnal for churches to purchase, the most important feature is. . .
  - a. which hymns are included.
  - b. inclusion of useful indexes.
  - c. what colors it comes in.
  - d. use of page numbers and hymn numbers.
29. Current trends in hymnbooks include all except. . .
  - a. lower keys.
  - b. new harmonizations.
  - c. the practice of naming a song by its first words.
  - d. smaller collections of hymns.
30. All of the following are Biblically-supported purposes for singing except. . .
  - a. "For edification of the brethren."
  - b. "For personal edification."
  - c. "For church or personal promotion."
  - d. "For expression of thankfulness and praise to God."
31. The song leader should. . .
  - a. change the music worship format from time to time.
  - b. avoid working with accompanists: they know their job.
  - c. be dressed in clothes that will get people's attention.
  - d. never teach new songs to the congregation.

32. Which of the following demonstrates proper song-leading procedure, according to Olsen:
- "Please turn to hymn number one hundred forty."
  - "Please turn to page number one hundred and five."
  - Cuing the congregation to stand on the prep stroke.
  - Cuing the congregation to stand on the first word.
33. According to Olsen and class discussion, which of the following is a proper way to view church music:
- Music should not be used primarily to generate interest in and enthusiasm for specific churches.
  - Doctrinally sound words are not affected by incompatible music.
  - Music is emotional worship, while prayer and preaching are strictly mental worship.
  - Printed programs necessarily limit song leaders' ability to heed the Holy Spirit's leading.
34. When choosing a song for a service, which of the following should not be a prime consideration:
- Is the song scripturally-based?
  - Does the song complement the sermon?
  - Is the song appropriate for the occasion?
  - Does the song leader like the song?
35. When the congregation is large or spread out. . .
- the "field of beating" should be lowered slightly.
  - the conductor should use both hands to conduct beat.
  - the "field of beating" should be brought closer to the body.
  - no changes should be made in conducting.
36. Conduct a 3-pattern when the time signature is. . .
- |    |    |      |
|----|----|------|
| 3  | 3  | 12   |
| 8, | 4, | or 8 |
  - |    |    |      |
|----|----|------|
| 3  | 9  | 4    |
| 4, | 4, | or 4 |
  - |    |    |      |
|----|----|------|
| 6  | 3  | 2    |
| 8, | 4, | or 2 |
  - |    |    |      |
|----|----|------|
| 3  | 3  | 9    |
| 8, | 4, | or 8 |

37. When conducting a song in twelve-eight time, reduce the conducting pattern to. . .
- 1.
  - 2.
  - 3.
  - 4.
38. D. C. at the end of a song means. . .
- go back to the beginning, sing to fine.
  - go back to the sign (~~S~~), sing to fine.
  - go back to ~~Φ~~ and sing again.
  - go back to the beginning, sing to ~~S~~.
39. A song in slow six-eight meter could be conducted with two -patterns per measure.
- 3
  - 4
  - 6
  - 2
40. Melodic-contour syllable conducting. . .
- shows the beat.
  - is most useful when leading new songs.
  - shows the ups and downs of harmony.
  - is most useful when leading fast songs.

FOR NOS. 41-43 USE THE FOLLOWING DIAGRAMS. (DOTTED LINES DENOTE PREPARATORY STROKES.)



41. Use \_\_\_\_ to prepare. . . 
- a.
  - b.
  - c.
  - d.
42. Use \_\_\_\_ to prepare. . .  (fast tempo)
- a.
  - b.
  - c.
  - d.
43. Use \_\_\_\_ to prepare. . . 
- a.
  - b.
  - c.
  - d.

44. According to Olsen, which of the following is a desirable technique for song leaders to use:
  - a. calling off the next verse number between verses.
  - b. re-announcing hymn numbers for late-comers.
  - c. asking the congregation to stand for hymn-singing.
  - d. asking the congregation to think about the words.
45. According to Olsen, which of the following is the least essential characteristic of a song leader:
  - a. eye contact.
  - b. physical coordination.
  - c. preparedness/confidence.
  - d. loud singing voice.
46. The song leader should not. . .
  - a. bother guest musicians with information about the service order.
  - b. thank the congregation for their "fine singing."
  - c. ask the congregation to sing songs related to the theme of the service (ex. Missions).
  - d. use a capella singing.
47. Music can be used therapeutically to help people connect or reconnect with the real world. Thus, music may function as. . .
  - a. aesthetic experience.
  - b. emotional expression.
  - c. structured reality.
  - d. cross-cultural communication.
48. Music should help people to understand and fit into their culture, aiding them in understanding the cultural values of their own country. Thus, music serves the function of. . .
  - a. contributing to physical responses as measured by heartbeat/pulse-rate.
  - b. contributing to communication between countries.
  - c. contributing to the health of society's members.
  - d. contributing to the continuity and stability of the culture.
49. A theory of music's origins which is based on the theory of evolution suggests that music came about as a result of. . .
  - a. mating calls and sexual instincts of primitive man.
  - b. the development of the brain's cortex.
  - c. primitive man's need to signal over a long distance.
  - d. primitive man's discovery and use of dance.

50. The \_\_\_\_ suggests that music originated from efforts to contact a Supreme Being.
- a. theory of emotional speech.
  - b. theory of communication with the supernatural.
  - c. theory of imitation.
  - d. theory of rhythm.
51. Examples of music primarily used to validate social institutions (e.g., churches, family, schools) might include. . .
- a. the Piedmont alma mater.
  - b. Tchaikovsky's Nutcracker Suite.
  - c. Beethoven's Fifth Symphony.
  - d. the McDonald's jingle.
52. Music functions symbolically, according to Merriam. It may convey direct meaning; for example. . .
- a. music may symbolize social issues, like racial protest.
  - b. music may symbolize humaneness and brotherhood of man.
  - c. music may become associated with specific "messages," such as "tiptoeing music."
  - d. music may become associated with gender (male/female).
53. Many Levites became unemployed in Solomon's time because. . .
- a. only one priest was needed to carry out Temple worship rites.
  - b. the priesthood became obsolete as a profession.
  - c. the government persecuted those in the priesthood.
  - d. the tabernacle was replaced with the Temple.
54. The chosen leaders of Temple music worship were. . .
- a. Solomon, Ethan, and Isaiah.
  - b. Jeduthun, David, and Samuel.
  - c. Heman, Jeduthun, and Asaph.
  - d. Heman, Asa, and Korah.
55. In I Corinthians 13:1, tongues are compared to . . .
- a. spirituality.
  - b. signalling instruments.
  - c. stringed instruments.
  - d. love (charity).

56. Levitic choir members wore fine linen. Some legitimate reasons for modern-day choir members to follow their example by wearing choir robes include all except. . .
- a. to make all performers appear equal in economic status.
  - b. to make the singers appear more spiritual.
  - c. to convey a sense of unity of purpose and message.
  - d. to symbolize the servanthood of the believer.
57. The theme of Book III of the Psalms parallels that of the Pentateuch book Leviticus. This theme is. . .
- a. holiness and separation unto God.
  - b. a review of Israel's history and prediction of its future.
  - c. suffering and redemption of Israel.
  - d. a rest for God's scattered, wandering nation.
58. Evidences that the Psalms were edited by someone include the fact that. . .
- a. there are an uneven number of psalms.
  - b. psalms with similar subjects or themes are placed together.
  - c. among the psalms there are no duplications.
  - d. the phrase "The prayers of Asaph, the son of Korah, are ended" appears at the end of one section.
59. Words used in the Psalms' subtitles to denote what instruments are to be used as accompaniment are. . .
- a. alamothe, sheminith.
  - b. maschil, michtam.
  - c. selah, higgaiion.
  - d. nehilothe, neginah.
60. In I Corinthians 14:7-8, 15, and 26, musical principles are found. These include the instruction to make music which is. . .
- a. edifying, in tongues, and full of praise.
  - b. sincere, thankful, and able to rebuke.
  - c. unintelligible, well-rehearsed, able to admonish.
  - d. distinct in sound, of the Spirit, and edifying.
61. In Ephesians 5:19-20, Paul says a result of being filled with the Spirit is. . .
- a. songs in tongues.
  - b. songs from the Psalms.
  - c. spiritual songs from the heart.
  - d. silent meditation.



62. Isaac Watts felt that church music should. . .
  - a. have as its objective to raise the cultural level of its listeners.
  - b. not be related to the sermon topic.
  - c. use very poetic, metaphorical language in its lyrics.
  - d. present one main idea within each hymn.
63. Hymns written by the Wesleys tend to. . .
  - a. support the limited atonement doctrine.
  - b. consist of vernacular (common) language.
  - c. frequently contain the word "all."
  - d. have verses which progress toward a thought climax.
64. The criteria of changing theology resulted in a new body of hymnody being written in the 1900s. These current trends in hymn-writing include. . .
  - a. the absence of humanitarianism, which holds that good treatment of one's fellow man is important.
  - b. the decrease of Christian agnosticism, which holds that there are no absolutes.
  - c. the increase in number of hymns with an ecclesiastical (churchly) flavor.
  - d. the decrease in number of hymns related to Christ's atoning work.
65. Contemporary trends in hymnody demonstrate a shift in emphasis. For example. . .
  - a. more hymns are written today about the "Promised Land" than about the abundant life on earth.
  - b. the theme of a life of active service is more common in today's hymns than the theme of passive Christian living.
  - c. more hymns written today express fear and awe of God as judge, instead of gratitude to God as provider.
  - d. more missions hymns refer to the unsaved as "pagans" or "heathen" than formerly.
66. When evaluating Christian music, a distinction may be made between hymns and gospel songs. This distinction is. . .
  - a. that hymns are based on psalms; gospel songs are not.
  - b. that hymns are about Christ or the Christian life; gospel songs are directed to or are about God.
  - c. that hymns are directed to or are about God; gospel songs are about Christ or the Christian life.
  - d. that hymns do not have literary and poetic language; gospel songs tend to have very literary and poetic language.

67. One specific misuse/misapplication of scripture was noted in "Come, Ye Thankful People Come" (see example attached) and other songs analyzed in class. This problem occurs when. . .
- a. words refer to Christ's parables, but the songs are sung by Church-age Christians.
  - b. songs infer that Christians will not go through the Tribulation on earth.
  - c. words state that the Millenium is a time of peace on the earth.
  - d. scriptures directed to or about Israel are kept separate from those directed to or about the Church.
68. According to an article read in class, related to music standards as proposed by Bob Jones University. . .
- a. conviction is an individual preference.
  - b. conviction is a critical judgment.
  - c. taste is a discernment.
  - d. taste is a strong persuasion.
69. According to the book Music and the Church (from Appalachian Bible College), music used for the setting of sacred texts should be. . .
- a. incompatible with the mood of the text, to keep singers' interest.
  - b. incomprehensible to the culture that will use it.
  - c. aesthetically of as common quality as possible, to reach down to the lowest common denominator between listeners.
  - d. free of primary associations with that which is not true, honest, just, pure, etc.
70. According to class discussion, a primary reason that listening to a "classical" music composition is not wrong even though its composer was immoral or depraved is that. . .
- a. how composers live is not important when listeners make ethical decisions about what to listen to.
  - b. listeners generally do not associate composers' lifestyles with their music when listening to classical music.
  - c. all classical music is good to listen to, while rock music is bad to listen to.
  - d. most classical music is inherently sacred in nature, thus making composers' lifestyles of no significance.

## THANKSGIVING


526

## Come, Ye Thankful People



ST. GEORGE'S, WINDSOR

HENRY ALFORD, 1810-1871

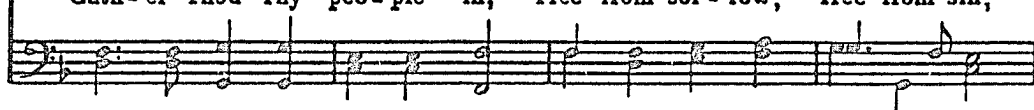

GEORGE J. ELVEY, 1816-1893





1. Come, ye thank-ful peo-ple, come- Raise the song of har-vest-home:  
 2. All the world is God's own field, Fruit un-to His praise to yield:  
 3. For the Lord our God shall come And shall take His har-vest home:  
 4. E - ven so, Lord, quick-ly come To Thy fi - nal har-vest-home:

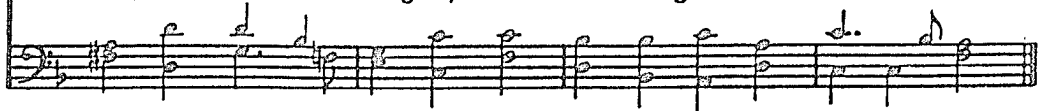
All is safe-ly gath-ered in Ere the win-ter storms be-gin.  
 Wheat and tares to-geth-er sown, Un-to joy or sor-row grown.  
 From His field shall in that day All of-fens-es purge a-way-  
 Gath-er Thou Thy peo-ple in, Free from sor-row, free from sin;

God, our Mak-er, doth pro-vide For our wants to be sup-plied:  
 First the blade and then the ear, Then the full corn shall ap-pear:  
 Give His an-gels charge at last In the fire the tares to cast,  
 There, for-ev-er pu-ri-fied, In Thy pres-ence to a-bide:

Come to God's own tem-ple, come-Raise the song of har-vest-home.  
 Lord of har-vest, grant that we Wholesome grain and pure may be.  
 But the fruit-ful ears to store In His gar-ner ev-er-more.  
 Come, with all Thine an-gels, come-Raise the glo-rious har-vest-home.



APPENDIX C--COURSE SYLLABI AND SCHEDULES

- I. Course Description: "An introduction to the basic principles of notation, rhythm, key signatures, sight reading, and conducting. An effort is made to inculcate an awareness of the place of music in Christian service and worship and to help develop a Biblical philosophy of church music." PBC catalog 1988-89, p. 68
- II. Objectives: At the conclusion of this course you will be able to:
  - A. Read, and translate into performance, standard music notation as incorporated in congregational music used in church services.
  - B. Conduct simple hymns and gospel songs in simple and compound meters.
  - C. Musically interpret and conduct simple hymns and gospel songs with determination of appropriate tempos, dynamic levels, phrasing, and style.
  - D. Describe roles of song leaders, and the opportunities for and operation of their ministries in churches.
  - E. Describe elements and purposes of sacred worship music as seen in scripture, and from historical evidences.
  - F. Describe purposes of music in worship services, and in Christian education programs.
  - G. Give a sound Biblical defense for the use of music in Christian ministries.
  - H. Define hymnody; evaluate hymns empirically and qualitatively.
  - I. Plan music for various services of the year.
  - J. Compare and contrast hymns and gospel songs.
  - K. Describe the use of instruments in church music, and give a Biblical basis for the view.
  - L. Evaluate the sacred music philosophy of a prominent figure in church history as compared to scriptural philosophy and principles.
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  - Barnes, R. A. (1964). Fundamentals of music. New York: McGraw-Hill Book Company.
  - Berglund, R. (1985). A philosophy of church music. Chicago: Moody Press.
  - Olson, R. (1977). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.

MC12

MUSIC INTRODUCTION

SPRING 1989

## IV. Methods:

Practicum (conducting), drill (fundamentals), discussion, group work, research paper, lecture, programmed instruction, group reports, videotaping and videotape viewing

## V. Schedule: See complete schedule appended.

## VI. Grading:

3 written exams (10% each)	30%
Final exam	10%
Conducting skills	20%
Fundamentals quizzes	10%
Research paper	30%

## VII. Make-Up/Late Work Policies:

EXAMS: Make-up exams will be given only in case of illness or emergencies. All make-up exams will be administered in instructor's office at a mutually convenient time, and must be taken before the exam is returned to the rest of the class. The instructor reserves the right to decide whether exams may be made-up.

CONDUCTING SKILLS: No make-up will be given for this requirement, except at instructor's discretion.

## LATE RESEARCH PAPER:

Due Feb. 6. For each weekday late, 10% deduction from grade.

TARDIES/ABSENCES: Grade deductions will be made as described in PBC catalog. Coming in after prayer is considered tardy.

MC12

MUSIC INTRODUCTION

SPRING 1989

## SCHEDULE

- Jan. 6 Introduction; pre-tests
- 9 God, man and music
  - 11 Functions of music
  - 13 Functions of music
  - 16 Sacred music--Temple worship
  - 18 Sacred music-Old Testament
  - 20 The Psalms
  - 23 New Testament music; songs of Christ's birth
  - 25 BIBLE CONFERENCE
  - 27 Paul's theory of hymnody; the early church
  - 30 Music in Revelation; A.D. 70 to 1640
- Feb. 1 Music 1640 to the Revival movement
- 3 The Revival movement to current trends
  - 6 Evaluating Hymnody; !!!RESEARCH PAPER DUE!!!
  - 8 Evaluating Hymnody; Review for Written Exam No. 1
  - 10 WRITTEN EXAM NO. 1--MUSIC IN WORSHIP
  - 13 Rhythm
  - 15 Rhythm
  - 17 Rhythm
  - 20 DAY OF PRAYER
  - 22 Rhythm
  - 24 Quiz No. 1; the staff
  - 27 The staff
  - 1 The staff

## MC12                                      MUSIC INTRODUCTION                                      SPRING 1989

Mar. 3    The piano keyboard

6, 8, 10    SPRING BREAK

13    The piano keyboard

15    Quiz No. 2; intervals (half/whole steps)

17    Major scales and key signatures

20    Major scales and key signatures

22    The natural sign, interpretive markings, terms,  
conventions

24    GOOD FRIDAY BREAK

27    Summary of fundamentals; Quiz No. 3

29    Review for Written Exam No. 2; synthesis

31    MISSIONS CONFERENCE

Apr. 3    WRITTEN EXAM NO. 2--FUNDAMENTALS OF MUSIC

5    Preliminaries and principles of song leading; the  
3-pattern; the basis of the song leader's ministry;  
the song leader and leadership

7    The 4-pattern; the song leader as master of  
ceremonies

10    The 2-pattern; platform etiquette and decorum

12    Synthesis of conducting patterns

14    Anacrusis and fermata; planning programs

17    Syllable conducting; group behavior

19    Compound measure and the short anacrusis; the  
accompanist; hymns and hymnals

21    Continued

24    Expressive and informal conducting; choir robes;  
the church music program

26    CONDUCTING SKILLS; review for final exam



- 28 CONDUCTING SKILLS; Review for final exam
- May 1 CONDUCTING SKILLS; Review for Written Exam No. 3
- 3 WRITTEN EXAM NO. 3--SONG LEADING

## DAILY READING ASSIGNMENTS

Date assigned (read for next class):

- Jan. 6 Berglund Chapters 1, 2  
9 Berglund Chapter 3  
13 Berglund Chapter 4
- Feb. 1 Berglund Chapter 6  
3 Berglund Chapter 7  
6 Berglund p. 96-98, Chapter 11  
10 Barnes Chapter 1  
15 Barnes Chapter 2  
22 Barnes Chapter 3
- Mar. 1 Barnes Chapter 4  
13 Barnes Chapter 5  
15 Barnes Chapter 6  
20 Barnes Chapter 8  
22 Barnes Chapter 10
- Apr. 3 Olson Chapters 1, 2, 10, 11  
5 Olson Chapters 3, 12  
7 Olson Chapters 4, 13  
10 Olson Chapter 14  
12 Olson Chapter 5; Berglund Chapter 8 (through p. 96)  
14 Olson Chapters 6, 15  
17 Olson Chapters 7, 16, 17  
19 Olson Chapters 8, 9; Berglund Chapters 9, 10  
21 Olson Chapters 18, 19  
24 Berglund Chapter 5

- I. Course Description: "An introduction to the basic principles of notation, rhythm, key signatures, sight reading, and conducting. An effort is made to inculcate an awareness of the place of music in Christian service and worship and to help develop a Biblical philosophy of church music." PBC catalog 1988-89, p. 68
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  - G. Give a sound Biblical defense for the use of music in Christian ministries.
  - H. Define hymnody; evaluate hymns empirically and qualitatively.
  - I. Plan music for various services of the year.
  - J. Compare and contrast hymns and gospel songs.
  - K. Describe the use of instruments in church music, and give a Biblical basis for the view.
  - L. Evaluate the sacred music philosophy of a prominent figure in church history as compared to scriptural philosophy and principles.
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  - Olson, R. (1977). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.

MC12

MUSIC INTRODUCTION

FALL 1989

- IV. Methods:  
Practicum (conducting), discussion, research paper,  
lecture, programmed instruction, reports, videotaping  
and videotape viewing, lecture outlines
- V. Schedule: See complete schedule appended.
- VI. Grading: Grade will be based on--  
3 written exams  
Final exam  
Conducting skills  
Research paper  
In-class writing/thinking projects
- VII. Make-Up/Late Work Policies:
- EXAMS: Make-up exams will be given only in case  
of illness or emergencies. All make-up  
exams will be administered in instructor's  
office at a mutually convenient time, and  
must be taken before the graded exam is  
returned to the rest of the class. The  
instructor reserves the right to decide  
whether exams may be made-up.
- CONDUCTING SKILLS: No make-up will be given for  
this requirement, except at instructor's  
discretion.
- LATE RESEARCH PAPER:  
The research paper may be turned in at any  
time during the semester, provided it is  
turned in prior to Thanksgiving. For each  
weekday after Thanksgiving, a deduction  
from grade will be made.
- TARDIES/ABSENCES: Grade deductions will be made  
as described in PBC catalog. Coming in  
after prayer is considered tardy.

MC12

MUSIC INTRODUCTION  
SCHEDULE

FALL 1989

- SEP. 1 Introduction; pre-tests  
4 God, man and music  
6 Functions of music  
8 Functions of music  
11 Sacred music--Temple worship  
13 Sacred music-Old Testament  
15 The Psalms  
18 New Testament music; songs of Christ's birth  
20 Paul's theory of hymnody; the early church  
22 Music in Revelation; A.D. 70 to 1640  
25 Music 1640 to the Revival movement  
27 The Revival movement to current trends  
29 Cont'd
- OCT. 2 Cont'd; Review for Written Exam No. 1  
4 WRITTEN EXAM NO. 1--MUSIC IN WORSHIP  
6 Evaluating Hymnody  
9 Evaluating Hymnody; Rhythm  
11 Rhythm  
13 Rhythm  
16 Rhythm  
18 The staff  
20 The staff; the piano keyboard  
23 The piano keyboard  
25 DAY OF PRAYER

MC12	MUSIC INTRODUCTION	FALL 1989
OCT.27	The piano keyboard	
30	Intervals (half/whole steps)	
NOV. 1	MISSIONS CONFERENCE	
3	Major scales and key signatures	
6	Major scales and key signatures	
8	The natural sign, interpretive markings, terms, conventions	
10	Summary of fundamentals	
13	Review for Written Exam No. 2; synthesis	
15	WRITTEN EXAM NO. 2--FUNDAMENTALS OF MUSIC	
17	Preliminaries and principles of song leading; the 3-pattern; the basis of the song leader's ministry; the song leader and leadership	
20	The 4-pattern; the song leader as master of ceremonies	
22	The 2-pattern; platform etiquette and decorum	
24	THANKSGIVING	
27	Synthesis of conducting patterns	
29	Anacrusis and fermata; planning programs	
DEC. 1	Syllable conducting; group behavior	
4	Compound measure and the short anacrusis; the accompanist; hymns and hymnals	
6	Cont'd	
8	Expressive and informal conducting; choir robes; the church music program	
11	CONDUCTING SKILLS; Review for Final Exam	
13	CONDUCTING SKILLS; Review for Written Exam No. 3	
15	WRITTEN EXAM NO. 3--SONG LEADING	

MC12

MUSIC INTRODUCTION  
READING ASSIGNMENTS

FALL 1989

Date assigned (read by next class session):

SEP. 1 Berglund Chapters 1, 2

4 Berglund Chapter 3

8 Berglund Chapter 4

25 Berglund Chapter 6

27 Berglund Chapter 7

29 Berglund p. 96-98, Chapter 11

OCT. 4 Barnes Chapter 1

9 Barnes Chapter 2

13 Barnes Chapter 3

20 Barnes Chapter 4

27 Barnes Chapter 5

30 Barnes Chapter 6

NOV. 6 Barnes Chapter 8

8 Barnes Chapter 10

15 Olson Chapters 1, 2, 10, 11

17 Olson Chapters 3, 12

20 Olson Chapters 4, 13

22 Olson Chapter 14

27 Olson Chapter 5; Berglund Chapter 8 (through p. 96)

29 Olson Chapters 6, 15

DEC. 1 Olson Chapters 7, 16, 17

4 Olson Chapters 8, 9; Berglund Chapters 9, 10

6 Olson Chapters 18, 19

8 Berglund Chapter 5

APPENDIX D--SUBTESTS:  
EXAM NO. 1--SACRED MUSIC PHILOSOPHY  
EXAM NO. 2--FUNDAMENTALS  
EXAM NO. 3--SONG-LEADING

MUSIC INTRODUCTION  
EXAM NO. 1--SACRED MUSIC PHILOSOPHY

NAME \_\_\_\_\_  
DATE \_\_\_\_\_  
BOX # \_\_\_\_\_

MULTIPLE CHOICE--CIRCLE OF THE LETTER OF THE BEST ANSWER.  
DO NOT LEAVE QUESTIONS BLANK; IF YOU ARE NOT SURE, MAKE A  
BEST GUESS. ONLY ONE ANSWER SHOULD BE CIRCLED FOR EACH  
QUESTION.

1. According to Merriam, music. . .
  - a. is most potent in a group.
  - b. is structured reality.
  - c. promotes social institutions.
  - d. All of the above.
2. A "protest song" is an example of music primarily used as. . .
  - a. entertainment.
  - b. communication.
  - c. emotional expression.
  - d. structured reality.
3. According to Gaston, music provides opportunities to. . .
  - a. feel satisfaction when participating in competitive group activities, which contribute to an individual's state of well-being.
  - b. alleviate loneliness by interacting with others in group experiences, which contributes to an individual's feeling of belonging.
  - c. receive physical stimulation by listening to stimulative music, which contributes to an individual's self-concept.
  - d. None of the above.
4. Research showing that birds sing for a variety of reasons, and that love songs do not predominate in music of "primitive" people today would contradict the theory of music's origin which states that music developed as. . .
  - a. bird song imitation.
  - b. emotional expression.
  - c. a war cry.
  - d. a mating call.
5. The theory of rhythm suggests that music evolved from prehistoric people using music to. . .
  - a. coordinate work efforts.
  - b. accompany dance.
  - c. communicate information.
  - d. sing a child to sleep.



6. An evolutionary theory about the origins of music suggests that music came about as a result of . . .
  - a. people's need to communicate from a far distance, as with Indian drum signals.
  - b. the development of the human brain's cortex, when people began to become more civilized.
  - c. sexual instincts, being originally a mating call of primitive man.
  - d. melodic speech, deriving from accentuation and intonation of human speech.
7. Aesthetic experiences (those in which individuals respond to beauty) serve a valuable function, which is to provide individuals with opportunities. . .
  - a. for emotional experiences above and beyond basic survival needs.
  - b. to experience the continuity, stability, and values of a society.
  - c. for socially acceptable expressions of intimate emotions.
  - d. to achieve in noncompetitive ways, with feelings of self-worth.
8. The \_\_\_\_ suggests that music originated from efforts to contact a Supreme Being.
  - a. theory of communication with the supernatural.
  - b. theory of emotional speech.
  - c. theory of imitation.
  - d. theory of rhythm.
9. Gaston identifies eight functions of music. Among them is that culture determines meaning. This means that. . .
  - a. music is a universal language, understandable across cultural lines.
  - b. one responds more to music which is used in his or her culture.
  - c. our music communicates nonverbally to those of other cultures.
  - d. artistic elements make one feel more intensely than words do.
10. An example of music used to promote social institutions would be. . .
  - a. "Happy Birthday."
  - b. a church hymn.
  - c. "This is the Way We Brush Our Teeth."
  - d. Beethoven's Fifth Symphony.

11. Merriam states music may be used to teach us how to act in our own society, encouraging people to participate as a group. An example of this would be. . .
  - a. a "special" sung at church.
  - b. the national anthem at sports events.
  - c. a song considered by lovers to be "our song."
  - d. an operatic aria.
12. Gaston holds that music and religion are integrally related. Reasons given for this include that both music and religion. . .
  - a. contribute to aloneness.
  - b. discourage meditation.
  - c. tend to separate people rather than draw them together.
  - d. are means by which humans attempt to reach a supernatural Being.
13. Music can be used as a symbol of something else, Merriam asserts. It may convey an idea directly; for example, . . .
  - a. some music is considered "women's" or "men's."
  - b. music can symbolize social issues, like pollution.
  - c. music can become associated with human activities (walking, galloping, tiptoeing, etc.).
  - d. some music symbolizes humaneness and brotherhood of man.
14. Music is derived from the emotions, Gaston states. Emotions which are commonly expressed in music include . . .
  - a. fear, anger, and violence.
  - b. love for God and country.
  - c. love for one another.
  - d. All of the above.
15. Music has been used as a symbol in radio, television and movies. Some common practices include. . .
  - a. avoiding the pairing of specific music with specific products.
  - b. pairing music of any kind with any type of scene.
  - c. pairing specific music with specific characters/actions.
  - d. avoiding the pairing of music with desired moods.

16. Using the sound of a kettledrum instead of sounds made by a real cannon is an example of conveying an idea directly via. . .
  - a. use of actual environmental sounds.
  - b. music conveying the meaning of specific words.
  - c. imitation of environmental sounds.
  - d. "bending notes."
17. Subjects of "men's" songs are often related to. . .
  - a. home, children.
  - b. work, war, or drinking/having fun.
  - c. repression and the desire for freedom.
  - d. None of the above.
18. Cultural values may lead to acceptance or nonacceptance of a music style. For example. . .
  - a. jazz was easily integrated into the culture in the 1920s because of America's Puritan roots.
  - b. jazz combined harsh truths of cruelty to blacks with unattractive musical settings.
  - c. jazz was eventually accepted because of its attractive music, despite the harsh messages of its words.
  - d. None of the above.
19. Some music expresses displeasure with society. An example of a protest song is. . .
  - a. I Heard it Through the Grapevine.
  - b. We Shall Overcome.
  - c. Princess Leia's theme from Star Wars.
  - d. God Bless America.
20. The first occasion upon which music is mentioned in the Old Testament in connection with formal worship is. . .
  - a. when the ark of the covenant was being moved.
  - b. when the Temple was rebuilt.
  - c. when the wall was built around Jerusalem.
  - d. when the Temple was cleaned out.
21. Many Levites became unemployed in Solomon's time because. . .
  - a. the tabernacle was no longer used.
  - b. priests were no longer necessary.
  - c. there was no permanent place for the ark of the covenant.
  - d. Temple worship was entirely carried out by a high priest.

22. The chosen leaders of Temple music worship were. . .
  - a. Asaph, Solomon, and David.
  - b. Heman, Ethan, and Hezekiah.
  - c. Solomon, Ethan, and Heman.
  - d. Asaph, Heman, and Jeduthun.
23. The Temple music leaders were. . .
  - a. employed part-time.
  - b. psychological counsellors to the king.
  - c. spiritual counsellors to the king.
  - d. not very musically skilled.
24. Of the 38,000 Levites under David's administration,  
             were music leaders.
  - a. 3,712
  - b. about 25%
  - c. 288
  - d. 4,000
25. In I Corinthians 13:1, tongues are compared to. . .
  - a. timbrels.
  - b. psalteries.
  - c. a signal.
  - d. charity.
26. The music leaders were described as "cunning." This  
    means they were. . .
  - a. devious.
  - b. skilled.
  - c. spiritual.
  - d. priests.
27. The horn was blown on a non-musical set of occasions.  
    These included. . .
  - a. at the coronation of kings.
  - b. on the evening before the Sabbath.
  - c. at the New Year.
  - d. between sections of the daily Psalm.
28. Levitic choir members wore fine linen. A wrong concept  
    about modern-day choir robes is that they can be used  
    . . .
  - a. to avoid distracting clothes.
  - b. as a sign of service.
  - c. to give a sense of unity.
  - d. to make singers godly.

29. At the Temple dedication, the singers and trumpeters were "as one" singing Psalm 136. Then. . .
  - a. Solomon danced.
  - b. God rejected their music.
  - c. the shekinah glory filled the Temple.
  - d. All of the above.
30. Solomon contributed personally to worship music by. . .
  - a. writing many songs himself.
  - b. inventing new media--instruments.
  - c. restructuring David's system.
  - d. More than one of the above.
31. Under Asa, Israel made a covenant with God, sealed with music. From this occasion, the following principle is seen:
  - a. Revival of heart seems to bring revival in music.
  - b. God will use musicians to do tremendous things.
  - c. If a song does not use the word of God, God need not use the song.
  - d. Musicians should not be afraid to get their hands dirty in doing God's work.
32. The main ideas of Amos' hymn of 3 strophes, in order, are. . .
  - a. God's love; God's long suffering; seek God.
  - b. God's worthiness; God's holiness; praise.
  - c. God as creator; God as controller of cosmic elements; God as controller of seasons.
  - d. God as controller of cosmic elements; God's holiness; God's wrath.
33. Which of the following is an example of progressive parallelism (a device used in Psalm 1:1):
  - a. picture, photo, snapshot.
  - b. sleeping, waking up, wide awake.
  - c. psalms, hymns, spiritual songs.
  - d. talker, speaker, spokesman.
34. Under Jehoshaphat, God used the musicians to. . .
  - a. win a battle with no casualties.
  - b. confuse the enemy by singing.
  - c. answer prayer.
  - d. All of the above.
35. Berglund (author of our textbook) stated that. . .
  - a. church music is affected by the commercial market.
  - b. church musicians need not know spiritual truth.
  - c. that there is no right or wrong in church music.
  - d. None of the above.

36. When the foundation of the rebuilt Temple was laid, the Levites "sang together by course." This style of singing is where. . .
- a. everyone sings in unison (direct chant).
  - b. one person sings and the others respond (responsive chant).
  - c. several soloists sing (magadizing chant).
  - d. choir groups take turns singing (antiphonal chant).
37. Book IV of the Psalms includes. . .
- a. Psalms 42-72.
  - b. Psalms 63-146.
  - c. Psalms 90-106.
  - d. Psalms 107-150.
38. The theme of Book III of the Psalms parallels that of Leviticus. This theme is. . .
- a. holiness and separation unto God.
  - b. a review of Israel's history and prediction of its future.
  - c. suffering and redemption of Israel.
  - d. a rest for God's scattered, wandering nation.
39. Evidences that indicate the Psalms underwent some editing process include that. . .
- a. there are no duplications.
  - b. there is an uneven number of Psalms.
  - c. some principles of arrangement can be detected.
  - d. Psalm 5:20 is inserted ("The prayers of Asaph, the son of Korah, are ended. . .").
40. Words used in the Psalms' subtitles to denote who is to sing are. . .
- a. alamoith, sheminith.
  - b. maschil, michtam.
  - c. selah, higgaion.
  - d. nehiloith, neginah.
41. Psalms. . .
- a. were used only on special days.
  - b. were not written by any pre-Davidic musicians.
  - c. were sung to well-known secular tunes of the day.
  - d. were mostly written during the time of the minor prophets.
42. Mary's "Magnificat" is in Luke 1:46 and following. She. . .
- a. sings of the child she carries.
  - b. sings of both her humble and exalted positions.
  - c. sings a gospel song.
  - d. All of the above.

43. Elizabeth's "Beatitude" may be described by all of the statements below except. . .
- a. it speaks of the "horn of David."
  - b. it was sung after the filling of the Holy Spirit.
  - c. it says Mary believed.
  - d. it is a gospel song.
44. The transition from Psalms to Christian hymns occurs . . .
- a. during Constantine's time.
  - b. after Pentecost.
  - c. at the institution of the Lord's supper.
  - d. None of the above.
45. In Acts 4, the early Christians. . .
- a. sang Psalm 2, with new words added.
  - b. sang Psalm 136, "For his mercy endureth forever."
  - c. sang a responsive chant.
  - d. did not sing.
46. Hymn-singing was a part of the early church's meetings except for . . .
- a. the edification/prayer meeting.
  - b. the thanksgiving/communion meeting.
  - c. the business meeting.
  - d. singing was used in all of these.
47. In I Corinthians 14:7-8, 15, and 26, instructions are given to make music that is. . .
- a. admonishing, unintelligible, of the Spirit.
  - b. distinct in sound, well-rehearsed, of the Spirit.
  - c. indistinct in sound, sincere, with elements of praise.
  - d. prophetic, pure, and in tongues.
48. In Ephesians 5:19-20, Pauls says a result of being filled with the Spirit is. . .
- a. charismatic songs.
  - b. spiritual songs, heart melodies.
  - c. speaking prophecies, psalms.
  - d. All of the above.
49. In Colossians 3:16-17, Paul says music should. . .
- a. be done to the edifying of saints.
  - b. teach and admonish.
  - c. be distinct in sound, and clear.
  - d. include psalms, hymns, and spiritual songs.

50. The song of the four beasts in Revelation 4 tells of. .
  - a. God's omnipresence, sovereignty, and righteousness.
  - b. God's holiness, justice, and omniscience.
  - c. God's holiness, power, and eternality.
  - d. God's eternality, judgments, and truth.
51. The tribulation saints sing (in Revelation 15). . .
  - a. a new song of redemption.
  - b. "Holy, holy, holy."
  - c. the Song of Moses and the Song of the Lamb.
  - d. None of the above.
52. The early church (70 A.D. to 313 A.D.) was persecuted, and as a result. . .
  - a. congregations met all in one place.
  - b. meetings became very public.
  - c. Greek, Roman, and Hebrew cultures became mixed.
  - d. the clergy had little control of worship.
53. Clement of Alexandria wrote. . .
  - a. the Oxryhynchos Hymn.
  - b. the earliest Christian hymn still physically existing.
  - c. a hymn to the Trinity--God, Son, Holy Spirit.
  - d. Shepherd of Eager Youth.
54. The Oxryhynchos Hymn is written to. . .
  - a. the Holy Spirit.
  - b. the Son.
  - c. the Father.
  - d. the Trinity.
55. During Constantine's time (c. 313). . .
  - a. Islam became the state religion.
  - b. Gregorian chant was popularized.
  - c. the congregation actively participated in music.
  - d. the church was governed by the state.
56. Zwingli. . .
  - a. was a true Reformationist.
  - b. advocated only New Testament songs.
  - c. opposed singing in church.
  - d. advanced the cause of church music.
57. Martin Luther. . .
  - a. defined music as an art to be studied.
  - b. made music a mandatory course for his ministers.
  - c. was in favor of salaries for church musicians.
  - d. All of the above.




58. Calvin's philosophy included the view that church music . . .
- a. should exclude Psalms.
  - b. should not use vernacular (common) language for Psalms.
  - c. should be characterized by simplicity and modesty.
  - d. should make use of all available instruments.
59. Isaac Watts felt that church music should. . .
- a. be evangelical, and express singers' feelings and thoughts.
  - b. use lyrical, flowery, poetic language.
  - c. present many ideas within one hymn.
  - d. avoid the theme of the sermon.
60. The Wesleys. . .
- a. believed in Calvinism (election).
  - b. were not influenced by Moravians.
  - c. never use the word "all" in their hymns.
  - d. favored poetic language in hymns.
61. Hymns written by the Wesleys. . .
- a. present many ideas within one hymn (mosaic).
  - b. number about 6000 in current use.
  - c. have verses that progress in thought toward a climax.
  - d. have repetitious tunes to fill out the music.
62. D. L. Moody judged music by. . .
- a. its tune.
  - b. its effect on a crowd.
  - c. its rhythm.
  - d. its appeal to the sense of beauty.
63. In colonial America. . .
- a. church meetings were held in old cathedrals.
  - b. open-air singing, minus books, was the norm.
  - c. camp meetings never "caught on."
  - d. camp meeting hymns rarely had refrains.
64. Which of the following is a characteristic of Moravian hymns during Wesley's day:
- a. an emphasis on using only organ to accompany.
  - b. an emphasis on hymns about the resurrection.
  - c. an emphasis on the crucifixion.
  - d. an emphasis on hymns about heaven.

65. Several influences from current religious thought have molded the direction in which twentieth-century hymns have gone. These influences include all except. . .
- a. disintegration of Calvinism.
  - b. growth of Christian agnosticism.
  - c. hesitation to make dogmatic statements.
  - d. unchanged views of God as Creator.
66. Because of changes in religious thought, hymns of the present day have been characterized by. . .
- a. the exclusion of humanitarianism.
  - b. a sense of the lack of importance of the present life.
  - c. an ecclesiastical (churchly) tone.
  - d. few hymns on the atonement.
67. Contemporary trends in hymnody demonstrate a shift in emphasis. For example. . .
- a. more hymns are written today about fear and awe of God, instead of love and gratitude to God.
  - b. more hymns are written today about the abundant life than about the "Promised Land."
  - c. missions hymns more frequently refer to "pagans" or "heathen" today than formerly.
  - d. the theme of passive Christian living is more common in today's hymns than the theme of a life of active service.
68. Other contemporary trends include. . .
- a. the decline of unison singing.
  - b. the increase of music for "specials," with few for congregations.
  - c. the decline of controversial jazz and rock hymns.
  - d. the decrease of Christian "musicals."
69. The Y.M.C.A. promoted sacred music by. . .
- a. sponsoring the Peace Jubilee.
  - b. publishing songbooks for Revolutionary War soldiers.
  - c. joining with the Salvation Army in forming bands.
  - d. sending Sankey to be Moody's songleader.
70. The Berglund text distinguishes between utilitarian and aesthetic purposes for music. He stated that. . .
- a. church music should not be perceived as entertainment only.
  - b. it is not always appropriate to use church services as occasions for formal concerts.
  - c. church music should exemplify the "changed life," not the "unchanged life."
  - d. All of the above.

MUSIC INTRODUCTION  
EXAM NO. 2--FUNDAMENTALS

NAME \_\_\_\_\_  
DATE \_\_\_\_\_

MULTIPLE CHOICE--Circle the letter of the best answer.

1. The staff has. . .
  - a. five lines, four spaces.
  - b. five spaces, four lines.
  - c. five spaces, five lines.
  - d. four lines, four spaces.
2. The staff is needed primarily to show relative. . .
  - a. loudness.
  - b. pitch.
  - c. duration.
  - d. timbre.
3. The  is. . .
  - a. usually used for women's voices.
  - b. called the F clef.
  - c. names the third line as G.
  - d. names the fourth line as F.
4. The names of the lines of the staves are the same as. . .
  - a. the music alphabet.
  - b. the music alphabet by thirds.
  - c. the music alphabet by fifths.
  - d. the music alphabet by octaves.
5. The flat symbol. . .
  - a. raises a pitch by a whole step.
  - b. lowers a pitch by a half step.
  - c. lowers a pitch by a whole step.
  - d. raises a pitch by a half step.
6. An octave is when \_\_\_\_\_ lines and spaces are involved in determining the distance between two notes.
  - a. 6
  - b. 7
  - c. 8
  - d. 9
7. Complete the music alphabet by descending thirds:  
C A F D \_\_\_\_\_
  - a. F A C.
  - b. E F G.
  - c. C B A.
  - d. B G E.

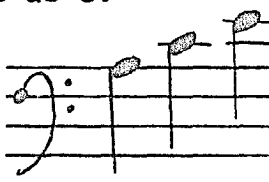
8. The lines of the bass staff are. . .

- a. A C E G.
- b. E G B D F.
- c. F A C E.
- d. G B D F A.

9. The : . . .

- a. names the 4th line as F.
- b. names the 5th line as F.
- c. names the 4th space as F.
- d. names the 4th line as G.

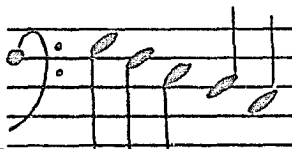
10. The note names here



are. . .

- a. A C G.
- b. F A C.
- c. A C E.
- d. F A E.

11. The music alphabet is said \_\_\_\_ when notes descend.  
Ex.



- a. forward.
- b. forward by thirds.
- c. backwards.
- d. backwards by thirds.

12. The \_\_\_\_ usually sing the top row of notes in a hymnal.

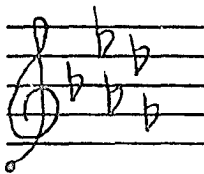
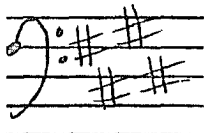
- a. sopranos.
- b. altos.
- c. men.
- d. basses.

13. If a key signature has 3 sharps, they will be (in order). . .

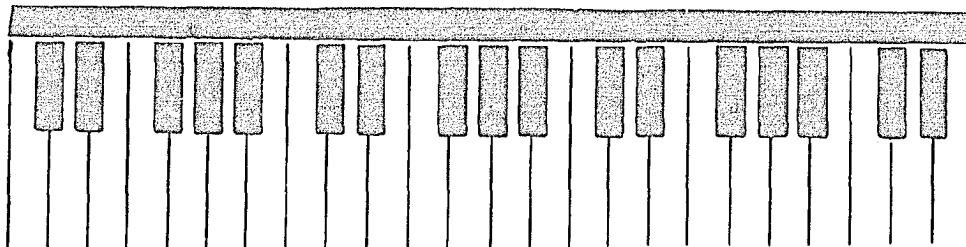
- a. F#, C#, G#.
- b. B#, E#, A#.
- c. Fb, Cb, Gb.
- d. Bb, Eb, Ab.

14. To find the key name of a sharp key signature. . .

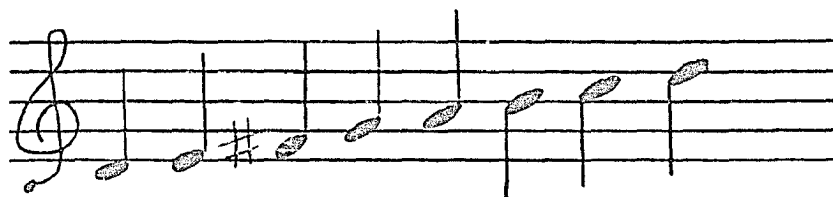
- a. go back one sharp from the last one on the right.
- b. go back one sharp from the last one on the left.
- c. go up a half step from the last one on the right.
- d. go up a half step from the last one on the left.

15. To find the key name of a flat key signature. . .  
a. go back one flat from the last one on the right.  
b. go back one flat from the last one on the left.  
c. go up a half step from the last one on the right.  
d. go up a half step from the last one on the left.
16. If a key signature has 6 flats, they will be (in order)  
. . .  
a. B#, E#, A#, D#, G#, C#.  
b. Bb, Eb, Ab, Db, Gb, Cb.  
c. F#, C#, G#, D#, A#, E#.  
d. Fb, Cb, Gb, Db, Ab, Eb.
17. The key name of this key signature  is . . .  
a. D-flat.  
b. G-flat.  
c. D.  
d. A-flat.
18. The key name of this key signature  is . . .  
a. G-sharp.  
b. E.  
c. D-sharp.  
d. E-sharp.
19. The "home tone" of a key is. . .  
a. the second tone of the scale.  
b. identified by looking at the meter signature.  
c. the tone which will make songs sound "finished."  
d. seldom used in a song.
20. The flats in the key signature always occur in the order:  
a. F C G D A E B.  
b. B E A D G C F.  
c. A B C D E F G.  
d. E G B D F.
21. All of the following are whole steps which involve two black piano keys, except. . .  
a. E-flat to F-flat.  
b. C-sharp to D-sharp.  
c. G-flat to A-flat.  
d. G-sharp to A-sharp.

22. Which of the following is a whole step which involves one white piano key and one black piano key:
- E to F-sharp.
  - C-sharp to D.
  - C to D-sharp.
  - B to B-sharp.
23. Which of the following is a whole step:
- B to C.
  - E-flat to F.
  - C to D-flat.
  - G to G-sharp.
24. Which of the following is a half step:
- E to F.
  - G to A.
  - D to E.
  - A to B.
25. Which of the following is a black-to-black whole step on the piano:
- C-flat to D-flat.
  - F-sharp to G-sharp.
  - D to E.
  - A-sharp to B-sharp.
26. Which of the following is not a whole step:
- C-sharp to D-sharp.
  - B-flat to C.
  - G-flat to A-flat.
  - G-flat to G-sharp.
27. In the major scale. . .
- half steps occur between every note.
  - half steps occur between notes 3 and 4, 6 and 7.
  - whole steps occur between notes 3 and 4, 7 and 8.
  - half steps occur between notes 3 and 4, 7 and 8.
28. For a scale to sound "major" it must have the following pattern between its notes:
- whole, half, whole, whole, whole, half, whole.
  - whole, whole, half, whole, whole, whole, half.
  - half, half, whole, half, half, half, whole.
  - whole, whole, whole, half, whole, whole, half.



29. What alteration is needed to make this a major scale:

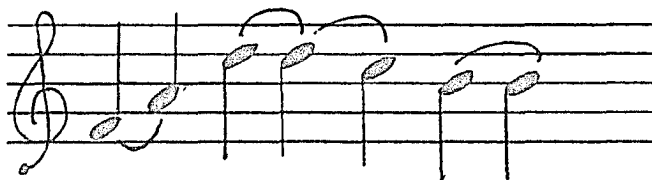


- a. add a # on B.
  - b. add a ♭ on C.
  - c. add a ♯ on F.
  - d. add a # on C.
30. Which of the following is a major scale:
- a. C D E F G A B C
  - b. F G A B# C D E F
  - c. G A B C D E F G
  - d. F G A B C D E F
31. Major scales. . .
- a. have seven notes.
  - b. require eight different letter names.
  - c. start and end on the same letter name.
  - d. start and end on different letter names.
32. The notes in major scales. . .
- a. can be the "raw material" used for composing melodies.
  - b. must always be written in an ascending fashion.
  - c. use only the lines of the grand staff.
  - d. None of the above.
33. How many sharps are required to make this scale major?  
A B C D E F G A
- a. 2.
  - b. 3.
  - c. 4.
  - d. 5.
34. One specific misuse/misapplication of scripture was noted in hymns analyzed in class (Ex. "Come, Ye Thankful People, Come"). It is a problem when. . .
- a. hymns refer to Christ's parables, when the intent is that they be sung by Church-age Christians.
  - b. hymns indicate that Christians will not go through the Tribulation on earth.
  - c. hymns indicate that the Millenium is a time of peace on the earth.
  - d. hymns keep scriptures directed to or about Israel separate from those directed to or about the Church.

35. According to an article read in class related to music standards as proposed by Bob Jones University. . .
- conviction is an individual preference.
  - conviction is a critical judgment.
  - taste is a discernment.
  - taste is a strong persuasion.
36. According to the handout from the book Music and the Church (from Appalachian Bible College), music used for the setting of sacred texts should be. . .
- incompatible with the mood of the text, to keep singers' interest.
  - incomprehensible to the culture that will use it.
  - of as common quality as possible to reach down to the lowest common denominator between listeners.
  - free of primary associations with that which is not true, honest, just, and pure.
37. A primary reason that listening to "classical" music compositions is not wrong, even though their composers may have been immoral or depraved is that. . .
- how composers live is not important in making music ethics decisions.
  - listeners generally do not associate composers' lifestyles with their music when listening to classical music.
  - all classical music is good to listen to, while rock music is bad to listen to.
  - most classical music is "sacred" by its very nature.

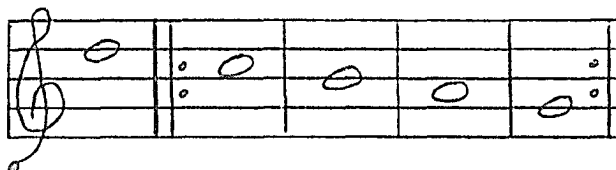
38. There are \_\_\_\_ slurs in this excerpt:

- 2.
- 3.
- 4.
- 5.



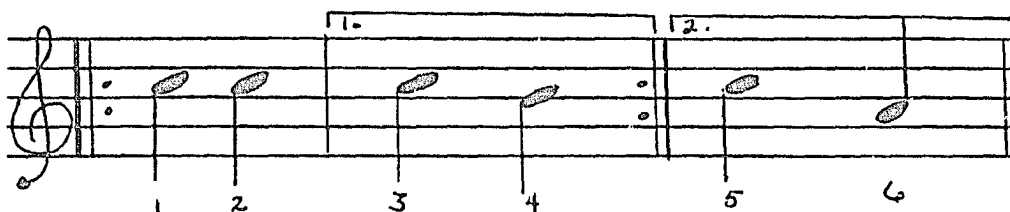
39. How many measures of music will be heard if the music is marked like this:

- 5.
- 7.
- 8.
- 9.



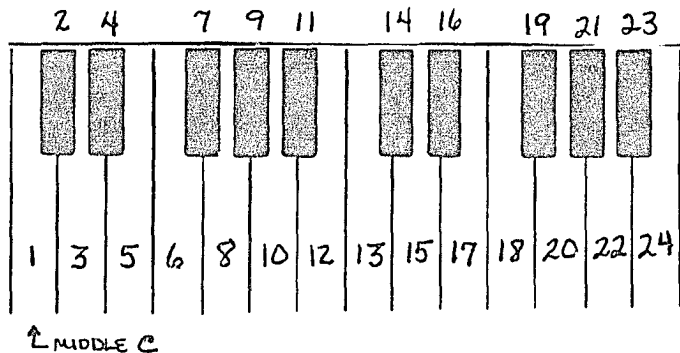


REFER TO THE FOLLOWING FOR NO. 40 :



40. Which note is sung after note 2 is sung for the second time:
- note 3.
  - note 4.
  - note 5.
  - note 6.
41. Which of the following is correctly paired with its meaning:
- piano--loud.
  - decrescendo--medium soft.
  - crescendo--gradually louder.
  - forte--soft.
42. Which of the following is correctly paired with its meaning:
- Largo--very slow tempo.
  - D. S. al fine--go back to the beginning and repeat.
  - D. C. al fine--go back to the sign ( $\text{C}$ ) and repeat.
  - Presto--walking tempo.

REFER TO THE KEYBOARD BELOW FOR NOS. 43 THROUGH 47:

















43. The names of piano keys 7, 9, and 11 are. . .
- F $\flat$ , G $\flat$ , A $\flat$ .
  - F $\sharp$ , G $\sharp$ , B $\flat$ .
  - F $\flat$ , G $\sharp$ , A $\sharp$ .
  - G $\flat$ , A $\sharp$ , B $\sharp$ .

44. These notes correspond to which




piano key numbers in the diagram:

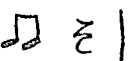
- 5, 15, 8, 1.
  - 17, 3, 7, 22.
  - 17, 3, 9, 22.
  - 5, 3, 9, 10.
45. The G-naturals are keys numbered. . .
- 7 and 19.
  - 9 and 21.
  - 6 and 18.
  - 8 and 20.
46. The two names of piano key number 18 are. . .
- E-flat and F.
  - F-flat and E.
  - E natural and F.
  - E-sharp and F.
47. The piano key named C-flat is. . .
- 14.
  - 2.
  - 12.
  - 13.


48. On the piano keyboard. . .  
 a. the highest key is C.  
 b. there are 52 keys in all.  
 c. the highest key is A.  
 d. the lowest key is C.
49. On the piano keyboard. . .  
 a. pitch is higher as you play toward the left side of the instrument.  
 b. pitch is lower as you play toward the left side of the instrument.  
 c. middle C is located between the middle three black keys.  
 d. middle C is located to the left of the middle three black keys.
50. Which equation is true:  
 a.  =  in length of time needed to perform.  
 b.  =  in length of time needed to perform.  
 c.  =  in length of time needed to perform.  
 d.  =  in length of time needed to perform.
51. Sounds which vary in length relative to each other are known as. . .  
 a. rhythms.  
 b. measures.  
 c. beats.  
 d. time.
52. Which duration completes this measure:  $\frac{2}{4}$    — |  
 a.   
 b.   
 c.   
 d. 
53. The recurrence of regular pulses is referred to as. . .  
 a. rhythm.  
 b. beat.  
 c. rests.  
 d. meter.


54. In songs which have a  $\frac{2}{2}$  time signature. . .
- a  $\text{♩}$  note equals two beats.
  - two  $\text{♩}$  notes equal one beat.
  - a  $\text{♩}$  note equals two beats.
  - there are 4 beats per measure.
55. Which of the following correctly expresses the value of a dot:
- $\text{♩} . \text{♩} = \text{♩} \text{ — } \text{♩}$
  - $\text{♩} . \text{♩} = \text{♩} \text{ — } \text{♩} \text{ — } \text{♩}$
  - $\text{♩} . \text{♩} = \text{♩} \text{ — } \text{♩} \text{ — } \text{♩}$
  - $\text{♩} . \text{♩} = \text{♩} \text{ — } \text{♩} \text{ — } \text{♩}$
56. Which rest completes this measure:  $\frac{4}{4}$   $\text{♩} \text{ — } \text{♩} \text{ — } \text{♩} \text{ — } |$
- $\text{—}$
  - $\text{7}$
  - $\text{—}$
  - $\text{7}$
57. Which of the following is a true statement:
- A beat is a symbol for a specific length of sound.
  - Rhythm is synonymous with accent.
  - Bar lines usually come immediately before accented beats.
  - Bar lines usually come immediately after accented beats.
58. Which of the following is an example of rhythm in the environment:
- a jack-hammer's hammering.
  - wind chimes clanging.
  - a bird's singing.
  - All of the above.

59. Which of the following measures is incorrectly "filled up:"

a.  $\frac{2}{4}$  

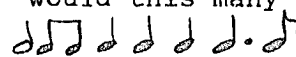
b.  $\frac{2}{4}$  

c.  $\frac{2}{4}$  

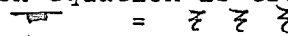
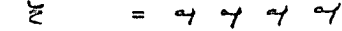

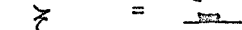
d.  $\frac{2}{4}$  

60. How many complete measures of  $\frac{2}{4}$  would this many notes fill up if bar lines were drawn:

- a. 2.  
b. 3.  
c. 4.  
d. 5.




61. Which equation is true:

- a.   
b.   
c.   
d. 

62. The melodic rhythm of a hymn is usually found in the:

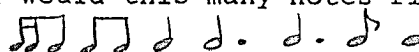
- a. bass line of notes.  
b. tenor line of notes.  
c. soprano line of notes.  
d. alto line of notes.

63. How long is the duration of this tied note:  $\frac{4}{4}$  

- a. 10 beats.  
b. 9 beats.  
c. 8 beats.  
d. 7 beats.

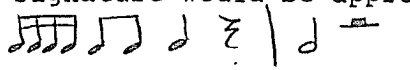
64. How many measures of  $\frac{3}{4}$  would this many notes fill up if bar lines were drawn:

























- a. 5.  
b. 4.  
c. 3.  
d. 2.



65. What meter (time) signature would be appropriate for these measures:

- a. six-four.  
b. three-four.  
c. two-four.  
d. four-four.



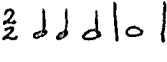


66. A tie. . .
- a. adds duration to notes and rests.
  - b. raises a note a half step.
  - c. makes two notes equal.
  - d. means to perform smoothly.
67. Which of the following is true:
- a.  is four times as long as 
  - b.  is twice as long as 
  - c.  is four times as long as 
  - d.  is twice as long as 
68. Which of the following is true:
- a.  is half as long as 
  - b.  is twice as long as 
  - c.  is four times as long as 
  - d.  is half as long as 
69. Which of the following is true:
- a.  is twice as long as 
  - b.  is four times as long as 
  - c.  is half as long as 
  - d.  is half as long as 
70. When evaluating hymns for their usefulness in Christians' lives, it is advisable to consider. . .
- a. the weaker brother principle.
  - b. the doctrinal correctness of the words.
  - c. the appropriateness of the musical style.
  - d. All of the above.

MUSIC INTRODUCTION  
EXAM NO. 3--SONG-LEADING

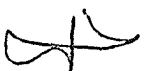

NAME \_\_\_\_\_  
DATE \_\_\_\_\_  
BOX # \_\_\_\_\_





MULTIPLE CHOICE--Circle the letter of the best answer.  
(Do not fill in blanks or circle entire answers.)

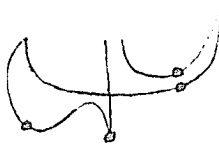
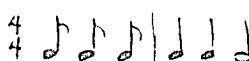
1. Song leaders should. . .
  - a. set the desired tempo for accompanists and singers.
  - b. make their face expressionless to avoid distracting the singers.
  - c. keep their eyes on the music page at all times.
  - d. look at the back wall while conducting.
2. When conducting basic beat-patterns, conductors should. . .
  - a. place their feet together.
  - b. establish eye contact with singers.
  - c. relax their elbows against their side.
  - d. keep their palms facing up.
3. When choosing a song for a service, which of the following is least important:
  - a. Have the accompanists had a chance to practice it?
  - b. What is the message of the song?
  - c. Does the song leader like the song?
  - d. Does the song fit the idea of the sermon?
4. Holds should be followed by a cutoff when. . .
  - a. the holds are on the last note of a song.
  - b. the holds are at the end of a thought (words).
  - c. there are rests after the holds.
  - d. All of the above.
5. A fermata. . .
  - a. is the name for  .
  - b. makes a note or rest at least twice as long.
  - c. shows one where to go back in the song to repeat.
  - d. a and b.
6. To conduct this example  use a. . .
  - a. two-pattern.
  - b. three-pattern.
  - c. four-pattern.
  - d. one-pattern.
7. To conduct the basic beat for this example,  the best pattern is. . .
  - a. down, down, up, up.
  - b. down, up, down, down.
  - c. down, up, down, up.
  - d. down, down, up, down.




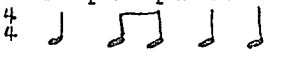
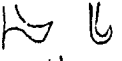

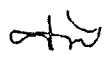
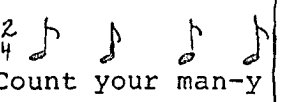
8. When the congregation is large or spread out. . .
  - a. the "field of beating" is raised slightly.
  - b. the conductor should use both hands to conduct beat.
  - c. the "field of beating" is lowered slightly.
  - d. a and b.
9. The \_\_\_\_ is horizontal, while the \_\_\_\_ is vertical.
  - a. harmony, melody.
  - b. melody, harmony.
  - c. verse, chorus.
  - d. chorus, verse.
10. According to Olson, it is well if a hymn chosen. . .
  - a. is related to the sermon.
  - b. is related to other hymns chosen.
  - c. creates a worshipful atmosphere.
  - d. All of the above.
11. The song leader should. . .
  - a. plan and work without consulting accompanist(s).
  - b. be dressed in clothes that will be unobtrusive.
  - c. lead only hymns which are unknown to the people.
  - d. avoid changing the weekly music worship format.
12. Conduct a 2-pattern when the time signature is. . .
  - a.  $\begin{array}{ccc} 2 & 3 & 4 \\ 2, & 2, & 2 \end{array}$
  - b.  $\begin{array}{ccc} 2 & 2 & 4 \\ 2, & 4, & 4 \end{array}$
  - c.  $\begin{array}{ccc} 2 & 2 & 3 \\ 8, & 2, & 2 \end{array}$
  - d.  $\begin{array}{ccc} 2 & 2 & 2 \\ 8, & 2, & 4 \end{array}$
13. In a measure containing nine beats, the accented beats are. . .
  - a. 1, 5, and 8.
  - b. 1, 7, and 8.
  - c. 1, 3, 5, and 7.
  - d. 1, 4, and 7.














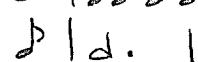
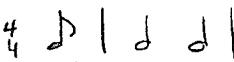


14. When conducting a song in twelve-eight time, reduce the pattern to. . .  
a. 2.  
b. 3.  
c. 4.  
d. 6.
15. According to the Berglund text. . .  
a. wedding music may include current pop songs, since wedding services are not worship services.  
b. weddings should be considered sacred occasions, with music chosen accordingly.  
c. music preferences of the deceased need not be considered when planning funeral music.  
d. worship service music should be chosen with specific segments of the congregation in mind.
16. A hymn in nine-four meter could be conducted with a \_\_\_\_-pattern.  
a. 2  
b. 3  
c. 4  
d. 6
17. A song in slow six-eight meter could be conducted with two \_\_\_\_-patterns per measure.  
a. 2  
b. 3  
c. 4  
d. 6
18. In three-four meter, beat \_\_\_\_ is relatively accented.  
a. 1  
b. 2  
c. 3  
d. 4
19.  is a pattern useful for. . .  
a. songs in slow 6 meters.  
b. songs in four-four meter.  
c. songs in fast 6 meters.  
d. songs in nine-eight meter.
20.  is a pattern useful for. . .  
a. songs in two-two meter.  
b. songs in three-two meter.  
c. songs in fast three-four meter.  
d. songs in slow three-four meter.

21. When determining a preparatory stroke. . .  
 a. decide on what beat the first phrase ends.  
 b. give two beats before singing begins.  
 c. check for any anacruses.  
 d. b and c.
22. The conductor may wish to use divided-pattern syllable conducting for. . .  
 a.  $\frac{2}{4}$   |  
 b.  $\frac{2}{4}$   |  
 c.  $\frac{2}{4}$   |  
 d. None of the above.
23. The preparatory stroke for  $\frac{3}{4}$   is. . .  
 a. 1 (down).  
 b. 2 (right).  
 c. 3 (up).  
 d. 3 (right).
24. Both hands are used to conduct beat patterns ("mirror") when. . .  
 a. leading children.  
 b. the congregation is small.  
 c. the conductor is short.  
 d. the song is soft.
25. Melodic-contour syllable conducting. . .  
 a. is most useful for familiar songs.  
 b. may be used for children's singing.  
 c. shows the basic beat.  
 d. shows ups and downs of harmony.
26. Conduct a 4-pattern when the time signature is. . .  
 a.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   
     4, 4, 4  
 b.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{9}{4}$   
     8, 2, 16  
 c.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{12}{4}$   
     2, 4, 8  
 d.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{10}{4}$   
     4, 4, 4

27. Which of the following demonstrates proper song-leading procedure, according to Olson:
- "Please turn to page number forty-five."
  - Cuing the congregation to stand during the preparatory beat.
  - Cuing the congregation to stand during the accompanists' introduction.
  - "Please turn to hymn number two hundred and sixty."
28. The \_\_\_\_-pattern resembles a right triangle.
- 2
  - 3
  - 4
  - 6
29. The \_\_\_\_-pattern resembles a teardrop.
- 1
  - 2
  - 3
  - 4
30. What is wrong with this 4-pattern:
- There aren't enough beats.
  - The preparatory stroke is wrong.
  - There is no ictus.
  - The rebound is too "bouncy."
- 
31. For songs in fast three-four meter, use a \_\_\_\_-pattern.
- 1
  - 2
  - 3
  - 6
32. When using "mirroring" on 4-patterns, the left hand goes \_\_\_\_ on beat 3.
- right
  - left
  - up
  - down
33. This excerpt has \_\_\_\_ anacrusis(es):
- 
- 1
  - 2
  - 3
  - 4

34. An unwritten hold is. . .  
 a. a note which congregations forget to sustain.  
 b. a note marked .  
 c. an unmarked note which congregations traditionally sustain.  
 d. The last note of a song.
35. The best way to conduct this  is. . .  
 a. down, left, right, up.  
 b. down, hold, left, right.  
 c. down, hold, cut, down.  
 d. down, hold, cut, up.
36. "Travelling" when conducting holds. . .  
 a. reminds singers to sustain the sound.  
 b. means moving slowly downward for the sound's duration.  
 c. is executed with the fingers spread apart.  
 d. is not used for notes marked .
37. Syllable conducting is most useful for. . .  
 a. fast, march-like hymns.  
 b. slow, worshipful hymns.  
 c. hymns in which expressiveness is unnecessary.  
 d. hymns that accelerate in tempo.
38. Multiple-pattern syllable conducting of this measure  would be . . .  
 a.   
 b.   
 c.   
 d. None of the above.
39. This measure has \_\_\_\_ "bits of motion:"   
 Count your man-y  
 a. 2  
 b. 4  
 c. 5  
 d. 6
40. Preparatory beats should. . .  
 a. be accompanied by an intake of breath.  
 b. show the tempo to be used.  
 c. show clearly when the singing is to begin.  
 d. All of the above.

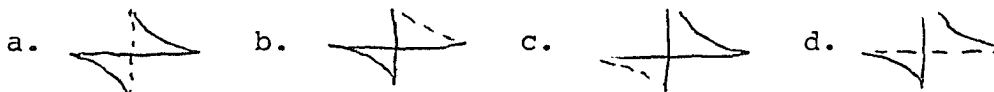
41. Which of the following could be conducted with this divided-pattern syllable conducting: 
- $\frac{3}{4}$  
  - $\frac{3}{4}$  
  - $\frac{3}{4}$  
  - $\frac{3}{4}$  
42. Which of the following diagrams could best be used to conduct the rhythm  :
- 
  - 
  - 
  - 
43. An example of a "short anacrusis" is. . .
- $\frac{3}{4}$  
  - $\frac{3}{4}$  
  - $\frac{3}{4}$  
  - $\frac{3}{4}$  
44. The preparatory stroke for  is beat. . .  
(HINT: Write the counts below the notes.)
- 2.
  - 3.
  - 4.
  - 1.
45. All of the following are Biblical purposes for singing listed by Olson, except. . .
- "To thank and praise God."
  - "To attract people to one's assembly."
  - "For corporate edification."
  - "For personal edification."
46. Desirable personal attributes of a song leader include all of the following except. . .
- operatic singing voice.
  - self-discipline.
  - approachability.
  - a desire to teach.



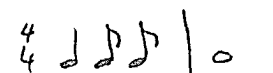
47. According to Olson, when the song leader functions as a "master of ceremonies," he/she should. . .
  - a. routinely discuss each song with the congregation before singing it.
  - b. routinely omit verses of the hymns to save time.
  - c. announce at the outset which verses will be sung.
  - d. follow the tempo set by the accompanist(s).
48. Olson does not advise song leaders to do any of the following, except. . .
  - a. re-announcing hymn numbers for late-comers.
  - b. asking the congregation to "raise the rafters."
  - c. asking the congregation to think about what they are singing.
  - d. asking the congregation to stand for hymn-singing.
49. Which of the following is the least essential characteristic of a song leader:
  - a. loud singing voice.
  - b. preparedness/confidence.
  - c. expressive face.
  - d. muscular coordination.
50. Olson states that song leaders should not. . .
  - a. thank people for their "fine singing."
  - b. bother guest musicians with information about the service order.
  - c. use a capella singing.
  - d. plan to sing songs which relate to the sermon.
51. Good platform etiquette for song leaders includes. . .
  - a. male performers leaving the platform, before female accompanists.
  - b. female performers leaving the platform, before female accompanists.
  - c. female performers leaving the platform, after male accompanists.
  - d. looking at the accompanist if he/she starts the wrong hymn.
52. When on the platform, the song leader should avoid all of the following, except. . .
  - a. crossing legs in a "figure-4."
  - b. looking at those who are speaking or singing.
  - c. whispering messages to others on the platform.
  - d. arranging and rearranging pulpit items.

53. According to Olson, which of the following is a proper way to view church music:
- Music is emotional worship, while prayer and preaching are mental worship.
  - Doctrinally correct words can be hampered by incompatible music.
  - Music should be used primarily to generate interest and enthusiasm.
  - Printed programs necessarily limit the song leader's ability to heed the Holy Spirit's leading.
54. With regard to "special music". . .
- vocal specials generally should not be given preference over instrumental specials.
  - preludes and offertories preferably should be based on familiar music.
  - testimony-type songs should be given preference.
  - brass instruments are particularly suited to accompanying quiet, meditative music.
55. When planning the timing of a service. . .
- the average hymn stanza takes 2 minutes.
  - the ideal length of "special music" is 5 minutes.
  - offertories should be adjustable in length.
  - invocations are usually longer than pastoral prayers.
56. Elements of primary importance in planning a program include all except. . .
- the aim or purpose of the service.
  - the theme of the service.
  - the audience (e.g., age, spiritual needs)
  - the pastor's favorite hymns.
57. Of the reasons to omit singing a hymn stanza listed below, the weakest reason Olson lists is. . .
- the time saved.
  - the poetry is obscure.
  - the doctrine is unscriptural.
  - the song is strenuous.
58. Which of the following correctly pairs the kind of audience with its classification:
- Heterogeneous--people who have common interests and know each other personally.
  - Heterogeneous--people who have common interests, but may not know each other personally.
  - Homogeneous--people who may not know each other and are aware of no common interests.
  - Homogeneous--people who have common interests, but may not know each other personally.


59. Accompanists should. . .
- play the first and last phrases as an introduction.
  - slow down at the end of the introduction.
  - use tremolo (organ) with worship hymns.
  - play softly (organ) on congregational songs.
60. When considering a hymnal to buy, the most important feature is. . .
- use of hymn numbers, not just page numbers.
  - available colors.
  - excellent indexes.
  - hymn content.
61. Current trends in hymnbooks include all except. . .
- lower keys.
  - new harmonizations.
  - the practice of naming a song by its first words.
  - higher keys.
62. When considering purchase of choir robes, be aware that. . .
- expense is not a factor.
  - use of choir robes has scriptural support.
  - anonymity is a disadvantage in choirs.
  - choir robes are inherently "liberal" in nature.

FOR NOS. 63-66 USE THE FOLLOWING DIAGRAMS. (DOTTED LINES DENOTE PREPARATORY STROKES.)

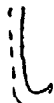
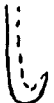




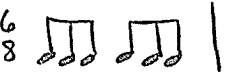
63. Use \_\_\_\_ to prepare 
- - 
  - 
  -
64. Use \_\_\_\_ to prepare 
- - 
  - 
  -
65. Use \_\_\_\_ to prepare 
- - 
  - 
  -

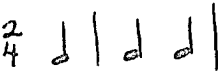


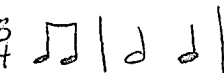
66. Use \_\_\_\_ to prepare  $\frac{4}{4}$  
- a.  
b.  
c.  
d.


FOR NOS. 67-70 USE THE FOLLOWING DIAGRAMS.

- a.  b.  c.  d. 

67. Use \_\_\_\_ to prepare  $\frac{6}{8}$   (fast)
- a.  
b.  
c.  
d.

68. Use \_\_\_\_ to prepare  $\frac{2}{4}$  
- a.  
b.  
c.  
d.

69. Use \_\_\_\_ to prepare  $\frac{3}{4}$  
- a.  
b.  
c.  
d.

70. Use \_\_\_\_ to prepare  $\frac{2}{4}$  
- a.  
b.  
c.  
d.

APPENDIX E--ES LESSON PLANS  
SPRING 1989

## APPENDIX E--ES LESSON PLANS FOR SPRING 1989

Throughout Appendix E lesson plans, numbers enclosed in brackets [ ] are keyed to the numbered ES strategies as listed on page 73 of this document. Information enclosed in braces { } consists of post-lesson instructor evaluation, and student comments, questions, discussion, and actions which occurred during the actual teaching of the lessons in the Spring of 1989. The abbreviation S. will be used for Student(s), and T. for Teacher. The symbol + will be used for actions taken by or instructions for the teacher. All teacher-written or teacher-made materials referred to in these lessons are included in Appendix F.

## SECTION ONE OF COURSE: MUSIC PHILOSOPHY

## LESSON 1--INTRODUCTION TO COURSE--January 6

Objectives--S. will be able to:

1. Establish baseline music achievement via MIAT pretest.
2. Be oriented to course information: content, assignments, grading, make-up policy, texts, schedule.
3. Fill out and use computer answer sheets for pretest.
4. Familiarize themselves with course syllabus.
5. Volunteer their own expectations about the course verbally.

Materials:

1. Roll sheet
2. Chalkboard
3. Course syllabus (one per S.)
4. Berglund, Barnes, and Olson textbooks
5. Computer answer sheets (one per S.)
6. Music introduction achievement test (MIAT) (one per S.)
7. Number-two pencils (one per S.)

Procedures:

- + Give roll sheet for S. to sign.

"Many of you are probably sitting there saying to yourselves, 'What am I doing in a music class? I don't know anything about music, and I don't really care!' For how many of you is this the first formal classroom music training you have had since elementary school? Since junior high? Since high school? Ever? {S. raised hands.} Look around you and see how many of you are in the same situation. This class is designed for students just like you. It will be assumed that you don't know much about the mechanics of music; if you do, the course will be just that much easier."

- + Elicit student expectations for the course, writing them on the chalkboard and discussing: [2]  
     {An easy A  
     Reading music  
     Music appreciation  
     Conducting}

"Why does Piedmont Bible College require every student to have a music course? In practically every type of

Christian ministry, music plays a vital part. Sometimes music will touch a heart where nothing else will: in the pastorate, on mission fields, in youth work, in Christian day schools, even in your own children's lives.

"Why study music? 1) Humans are emotional beings; God created them this way. God gave humans music which can stir these emotions. 2) Man has a desire to create. The creation and performance of music fulfills this desire in a most satisfying way. 3) Music can recall to mind an occasion. Everyone has had the experience of hearing a piece of music that brings back the memory of another instance in which it was heard. For good or ill, the music becomes associated in the mind with the experience: 'Darling, they're playing our song!' 4) There are other ways in which music can be used in the life of Christians, but how about us? It is no secret that music is a hot issue on this campus.

"The Student Deans tell me they are asked more questions about music standards than almost any other rules. Therefore, it is one objective of this course that you will be able to think through and evaluate music without your or my personal prejudices, or the limitations of our backgrounds in music. In addition, as a result of the course, you will be able to locate music that is doctrinally sound and of literary value; that is useful, appropriate, effective; that can adequately express our praise to God; that can act as a medium of witness and evangelism; and finally, that will edify. Admittedly, a tall order. We may not reach positive conclusions on matters of conviction as opposed to doctrine. But the discussions should be useful in helping you to clarify your convictions."

- + Distribute syllabus handouts.
- + Give instructor's office location and phone number.
- + Outline the three sections of the course: Philosophy of Music, Fundamentals of Music, Conducting.
- + Display the textbooks:
  - 1) "Berglund is a bit hard to read at first ('heavy'); read slowly and carefully."
- + Assign Chs. 1 and 2 in this text.
  - 2) "Barnes is a programmed text. If you wish, use the ones on reserve in the library; however, you must write the answers on a separate sheet of

paper if you do so. Although the text is expensive, the content justifies the cost.

3) "Olson is easy to read, and concerns conducting."

- + Explain grading system, referring to syllabus for percentages:

"There are three major Exams, one on each section of the course.

"The three Fundamentals Quizzes are short and fairly painless. These are intended to keep you abreast of your progress. If you have trouble with the material on the quizzes, that indicates that you should ask for help. I will be glad to work with you in small study groups or individually outside of class time, if necessary.

"Conducting Skills--You will conduct on videotape. Start those diets--the camera adds five pounds! The class will be your 'congregation.' You will sing as you conduct if you are comfortable with doing that; otherwise, you may 'lip-sync.'

"Research Paper--More information will be given on this in the next class session. You may notice that the research is a large percentage (30%) of your grade. It is due February 6.

"The Final Exam is comprehensive. Review is built into the schedule.

"Please note the late work/make-up policies.

"I don't want to send you screaming for the door, or to start a run on 'drop' slips, but today I will be giving you a pretest."

- + Distribute computer answer sheets and number-two pencils.

"There are three reasons I am giving you this test:  
1) To give you an idea of what material you will be learning in this course, 2) To help me find out what you already know, and 3) To familiarize you with the use of the computer answer sheets, which will be used on your final exam.

"Do your best, but your score will not be a part of your course grade."

- + Explain how to fill in the personal information requested on the answer sheet ("This is like your ACT tests!").

- + Distribute the Music Introduction Achievement Test (MIAT) pretest (see Appendix B), and read the instructions aloud.

"When you are finished, you may go."

{S. had 30 minutes to complete the test. The first ones to finish used only 15 minutes. Ten S. were unable to finish before the bell. The test (like the posttest MIAT) was essentially the same as one administered in Spring 1988 (before this study began).}

## LESSON 2--GOD, MAN, AND MUSIC--January 9

Objectives--S. will be able to:

1. List 4 characteristics of sound.
2. Define music in several ways.
3. Describe what sounds may be classified as music, according to Radocy and Boyle (1979).
4. Explain the meaning of music notation, that is, notation is a system of symbols which represent sounds.
5. Explain what distinguishes speaking from singing.
6. Finish their MIAT pretest (some S.).
7. Outline key ideas in Berglund Chs. 1 and 2.

Materials:

1. Roll sheet with assigned research topics beside each name
2. Research Paper information handouts (one per S.)
3. Tape recorder
4. Teacher-made tape, "Sounds in the Environment = Music?"
5. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publisher.
6. Peterson, J. (1974). Great hymns of the faith. Grand Rapids Michigan: Singspiration.
7. Machlis, J. (1970). The Enjoyment of Music (3rd ed.). New York: W. W. Norton and Company.
8. Berglund textbook
9. Unfinished MIATs from the previous class session

Procedures:

- + Send roll sheet around to be signed.

"Notice on the roll sheet beside your name is listed the research topic you are assigned." [3]

- + Distribute Research Paper information and suggested sources. Discuss it, and answer any questions S. have concerning the paper.

- + Begin lecture:

"What is sound? What properties does it have?"

- + Discuss this, eliciting: pitch  
tone quality (ex. sound of  
hammer vs. sound of trumpet)



volume  
duration. [2, 3, 5]

- + Write these four on the chalkboard. [7, 10]
- + Play tape "Sounds in Environment = Music?" (Teacher-made; consists of sounds such as a broom sweeping, brushing teeth, alarm clock, nail file, hammer, etc.) [10]
 

"What is music?"
- + List underlined names below on board. [3, 5, 7, 10]
 

"George Crumb stated that, 'Music is defined as a system of proportions in the service of a spiritual impulse.'"
- + Discuss the meaning of "system of proportions" and "spiritual" used in this context.
 

"Ellis Kohs stated that music is defined as 'sounds put together by human will.'"

"A traditional definition of music is 'organized sound.'"

"Does birdsong fit any of these definitions?"
- + Discuss. [2, 8]
- + Read aloud Radocy and Boyle (1979) p. 171 "What makes some sounds music?" first complete paragraph. [5]
- + Read aloud Radocy and Boyle (1979) p. 172 definition of music. [5, 8]
 

"What is the printed page?"
- + S. should answer, "A set of symbols for sounds." [3]
- + Project overhead transparency of "Love Divine, All Loves Excelling" from Peterson (1974) p. 2, and transparency from Machlis (1970) p. 247 on the evolution of music notation. S. should derive that the printed page is a system of symbols which represent sounds, and that music is aural. Comment that therefore the printed page is not really music per se. [8, 10]
 

"What distinguishes speaking from singing? How do you know that the guy in your rearview mirror is singing rather than speaking?"

{S. had difficulty with this, so T. pantomimed speaking and singing "Jesus Loves Me."}

"Singing is sustained speaking on fixed pitches." [2, 7, 9, 10]

- + Read aloud underlined statements from Berglund text Chs. 1 and 2, through page 13. Invite S. to comment on each statement, as follows: [2, 5]

p. 4 "Perhaps one of the most. . . an awareness of spiritual truth."

p. 5 "In the peripheral areas. . . refrain from dogmatism."

p. 7 "One of the factors. . . scriptural truth and principles."

p. 9 "God's value system is. . . development of their own value systems."

p. 9 "In evaluating the state of church music. . . Word of God."

p. 12 "If any style of music. . . reflects the old unchanged way."

p. 12 "The notion that there are neither. . . premises of Scripture."

p. 13 "Very often the commercial market. . . theological reasoning."

p. 13 "In the realm of church music. . . reflects the unchanged life?"

{S. commented as follows:

"No sold-out preacher uses rock music."

"God can use Stryper [Christian rock group, so-called] for some people."

"If it works, use it (pragmatism)."

"God has no gray areas."

"Music is amoral."

"God's word does not mention music style, just words; therefore, it is an individual choice."

"The 'weaker brother' argument must be considered." T. asked whether the Bible ever states that what is wrong for one might be right for another? Where? Students answered, "Yes, in Romans."

"All things are lawful, but not all things are expedient"

argument was mentioned.

"Music can create moods." T. mentioned the therapy for depressed people which first matches depressive music to their mood, then gradually "sweetens" it to bring them out of depression.

"Society and cultures define music differently."

"Good messages can be derailed by wrong music style."

"It is easy to judge the words of a song; Scripture is clear-cut on them."}

- + S. who need to finish their MIAT from last time do so, while other students may leave (10 more minutes were allowed).

{Several S. still were unable to finish, and were allowed to take the test with them, to be turned in at the next class meeting.}

- + Assign Berglund text Ch. 3 for reading.

## LESSON 3--ORIGINS OF MUSIC, MBTI--January 11

Objectives--S. will be able to:

1. Establish their temperament type via the MBTI.
2. Outline more key ideas in Berglund Ch. 2 (p. 13).
3. List and describe theories of the origins of music, according to Radocy and Boyle (1979).
4. Outline key ideas on functions of music in Berglund Ch. 3.

Materials:

1. Roll sheet with research paper topic assignments beside each name
2. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publisher.
3. Myers-Briggs type indicator (MBTI) (one per S.)
4. MBTI answer sheets (one per S.)
5. Number-two pencils (one per S.)

Procedures:

- + Send roll sign-up sheet around. Mention tardies--S. put a T by their name if tardy or if they leave early. If names are not signed, S. will be presumed absent. Instruct S. that if anyone has added the course since last time, they are to add their name to the list. Remind S. to notice their research paper topic beside their name. [3]
  - + Take up MIAT pretest from those who finished at home.
- {One S. was unable to find the question part of the test, although he turned in the answer sheet.}
- + Finish Berglund quotes on p. 13, with S. commenting. [2]
  - + Lecture on the Origins of Music by reading Radocy and Boyle (1979) underlines on p. 172-176 defining each of the following (and writing each of these on board.):
    - Darwinian theory
    - Theory of rhythm
    - Work song theory
    - Theory of imitation
    - Theory of expression/impassioned speech/melodic speech/lulling melodies of children

Comment that the Bible does not support any of these theories. [2, 5, 7, 8, 10]

- + Give instructions for taking the Myers-Briggs Type Indicator (MBTI) as follows: "This is not a test! It is a questionnaire to help me get to know you better, and some of your likes and dislikes as a student. Take the questionnaire as the 'real you,' not as the 'student you' or the 'you' you would like to be. Only one answer should be marked for each one unless it says otherwise. If you don't understand a question or cannot make a choice, you can omit it. There are no right or wrong answers."
- + Read aloud the instructions on the back of the answer sheets.

[Making these comments took a total of 10 minutes.]

- + Administer the MBTI.

[This took 30 minutes. Eight S., three of which were absent, needed more time to finish these, and were allowed to take them home. Those who were absent received the instrument in their mail boxes with instructions to complete them for the next class.]

## LESSON 4--FUNCTIONS OF MUSIC--January 13

Objectives--S. will be able to:

1. List and describe Merriam's functions of music.
2. Turn in their completed MBTI (some S.).
3. Take note of their temperament type and seek more information about it.
4. Recall and list some theoretical origins of music.

Materials:

1. Roll sheet with four-letter temperament type beside each name
2. Myers, I. B. (1987). Introduction to type. Palo Alto, CA: Consulting Psychologists Press.
3. Lawrence, G. (1986). People type and tiger stripes (2nd ed.). Gainesville, FL: Center for Applications of Psychological Type.
4. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publisher.
5. Chalkboard
6. Teacher-made tape of excerpts illustrating each of Merriam and Gaston's functions of music
7. Sink, P. (1988). Functions of music. Unpublished lecture notes from Psychology of Music course, University of North Carolina at Greensboro, NC. Taped excerpts and examples are from the same source.
8. Rea, S. (1988). You're only as good as your last 29.5 seconds. College Musician, 2(3), 40.
9. Tape recorder

Procedures:

{One pretest question sheet is still missing.}

- + Take up MBTI from those who did not finish last time.
- + Point out that the roll sheet lists each student's four-letter S. type. Tell S. what the letters stand for. Comment that the Myers (1987) and Lawrence (1986) books will be left in the classroom if S. want to know more about their type. Explain the four poles, reading from Lawrence (1986).
- + S. tell the origin-of-music theories they remember. [2]
- + Finish the origins of music theories as in last class.

They are:

Communication theory  
Theory of communication with the supernatural  
Gaston's theory. [3, 5, 7, 10]

- + Begin Functions of Music as follows:

"What are ways in which humans use music?"

- + List S. suggestions on board. [2, 10]

{S. listed the following:

Entertainment  
Create/change a mood  
Military  
    Torture/brainwashing (T. mentioned Hitler's use)  
    Chow/reveille--signals  
    Coordinate marching  
Patriotic  
Enjoyment  
Celebration (parties, national anthem)  
Commercial/advertising (identify with product)  
Religion/worship  
Communication  
Express oneself}

- + Read Radocy and Boyle (1979, p. 164-169) underlines, as correlated with the information below. Write the outline on the board as each one is discussed (see copy of outline used which is included in this document, labelled "Merriam and Gaston Overhead Transparency"). For each item of the outline concerning music as a symbol of something else, play teacher-made tape of examples as noted below. Write Gaston and Merriam's names on the board. [3, 5, 7, 10]
- + Begin lecture on Merriam's Functions of Music, using Sink (1988) as follows:
  1. Expression of emotions--allows one to express in socially-acceptable ways, and without words.
    - a. Expression of social dissatisfaction via protest songs
    - b. Expression of tender feelings in public via love songs
    - c. Self-expression, "letting off steam"
  2. Enjoyment of beauty
  3. Entertainment--amusement, diversion
  4. Communication--music is not a universal language. One must be culturally conditioned to understand the "message." Involves nonverbal communication.

An example would be Indian drum signals.

5. A symbol of something else
  - a. Conveying an idea directly
    - 1) Musical elements suggesting things humans do
      - + Play tape for each of these.
      - a) Walking
      - b) Galloping
      - c) Tiptoeing
      - d) Running
      - e) Skating
      - f) Hopping
    - 2) Music written with a "story" in mind
      - a) Peter and the Wolf
      - b) Nutcracker Suite
      - c) An opera
        - + Play Holst's The Planets "Venus: Bringer of Peace" and "Mars: Bringer of War" excerpts on tape. Comment that the latter uses an active triplet rhythm and brass and percussion to suggest action and war.
    - 3) Music and movies/TV/radio
      - + Mention Rea (1988) article).
      - a) Movie characters/actions--Music and action or character are paired continuously to the extent that when the visuals are removed, we can still "see" the action and/or character.
        - + Play tape of Princess Leia's theme, the music for her rescue from Darth Vader, and the chase music from Star Wars. Comment that the chase music again uses a triplet figure to build suspense and suggest action. The rhythm used is the rhythm of the Morse code "V" for "victory."
      - b) Commercials--music symbolizes a product. Ex. Fancy Feast catfood ad has a classical string quartet.
    - 4) Environmental sounds
      - a) Actual sounds
        - + Play tape of Judy Collins' "Farewell to Tarwathie" which uses ocean and whale sounds as accompaniment.
      - b) Imitation of actual sounds
        - + Play tape of Tchaikovsky's "1812 Overture" section with chimes, cymbals, bass drum, and tympani suggesting cannons and church bells. Comment that in some performances, actual sounds are



used.

+ Play tape of Pointer Sisters' "I've Got Steamed Heat" which uses the "s" consonant and wood blocks to imitate steam and banging of radiator. Comment that the instruments imitate these sounds.

+ Assign Berglund text Ch. 4 for reading.

## LESSON 5--FUNCTIONS OF MUSIC--January 16

Objective--S. will be able to:

1. List, describe, and give examples of Merriam's and Gaston's functions of music, after reviewing what was covered in the last class session.

Materials:

1. Chalkboard
2. Teacher-made tape of excerpts illustrating each of Merriam and Gaston's functions of music
3. Sink, P. (1988). Functions of music. Unpublished lecture notes from Psychology of Music course, University of North Carolina at Greensboro, NC. Taped excerpts and examples are from the same source.
4. Tape recorder
5. Overhead transparency of outline of Merriam and Gaston's Functions of Music

Procedures:

- + Review information on functions covered in last class session via outline on overhead transparency, up through music in which environmental sounds are imitated. [7, 8, 10]
- + Finish Merriam's Functions of Music outline as follows: Use overhead transparency outline, revealing each item as it is discussed. [3, 5, 7, 10]
  - 5) Music conveying specific words in song text
    - + Play taped excerpts of Handel's Messiah "All We Like Sheep" including the words "gone astray," "every one to his own way," and "turned."
    - + Play taped excerpt of Rachmaninoff's Prelude in G Minor which uses an eighth, two sixteenths, and a quarter note to convey the rhythm of his name.
    - + Play excerpt from beginning of Dan Fogelberg's "To the Morning" in which musical elements convey morning.
  - b. Conveying feelings
    - 1) Musical elements
      - a) High and low range of instruments; tone quality of instruments
      - + Play taped excerpt of Claude

Bollings and Jean-Pierre Rampal in "Jazz Suite for Piano and Flute" in which high register flute, then low register flute play same melody but convey differing moods to some listeners.

b) "Bending notes"

+ Play taped excerpt of Dexter Gordon's "Guess I'll Hang My Tears Out to Dry" performed on saxophone.

+ Play taped excerpt of Diana Ross singing Billie Holiday's "Good Morning Heartache."

c. Conveying behaviors (appropriate), ideas, roles for people in one's culture (specific gender or age). Jazz met a lack of acceptance from the 1920s to the 1950s, being considered unacceptable relative to Puritan values. The roots of jazz were in black American music and often in bars.

+ Play taped excerpt "Give Me a Pigfoot and a Bottle of Beer."

Merriam explains that jazz and the blues contain text in a pleasant and attractive musical setting which describes the cruel treatment of blacks during the 1920s to 1950s. Because the music was attractive, people listened. Some people attempted to censor jazz and labelled it inappropriate relative to their cultural values.

Another example of relationships between cultural values and affective responses to music is music associated with religion. In some churches, only "classical" music is deemed appropriate for services; in others, gospel songs and traditional hymns are considered most appropriate to enhancing worship.

1) Children's play songs

2) Women's songs/men's songs

+ Play taped excerpt of "The Willow Tree," commenting that women's songs are often associated with home and children, but this song was used in the late 1800s and early 1900s by the women's movement. Women of the colonial period faced hardships and repression. Many ballads were kept alive by women; they expressed women's fantasies and wish-fulfillment. In this song, Sally Brown conquers her repression and finds satisfaction.

- + Play taped excerpt of "Zachary Taylor." Men's songs often reflect strength and are about work, war, drinking and/or having fun. This song was kept alive by soldiers in the Mexican-American War. It reflects men's need for fulfillment as heroes, as those who "save the day." Taylor was the soldiers' hero.
- 3) Songs reflecting cultural values and behavior
  - a) Patriotic
  - b) Protest
    - + Play taped excerpt of the University of North Carolina at Greensboro choir performing "Silent Night" and "Silent Night/7:00 News" in which peaceful music is overlaid with language which conveys turmoil and lack of peace.
    - + Play taped excerpt of "Pollution" which has catchy, singable, pleasing music combined with a text concerning dirt and pollution.
- d. Conveying universal human principles and characteristics
  - 1) Humaneness--for example, "We Are the World."
  - 2) Brotherhood--for example, Beethoven's Ninth Symphony incorporated ideas which initially have been the foundation of many countries' philosophies and ideologies, from communism to democracy. Beethoven devoted much of his later music to conveying these ideas to listeners; for example, the Missa Solemnis.
  - 3) Personal liberty
- 6. Physical response--heart rate/pulse, respiration, etc.
  - a. Stimulate
  - b. Sedate
- 7. To teach us how to act in our culture
  - a. Warning songs
  - b. "How-to" children's songs--Ex. "This is the way we brush our teeth"
  - c. Propaganda songs
- 8. To promote a social institution
  - a. Church--hymns
  - b. School--alma mater
  - c. Family
  - d. Nation--national anthem
- 9. To help a culture have continuity and stability--exposing children to social and cultural values

10. To integrate one into society--people participating in music as a group
- + Begin Gaston's Characteristics of Music in Society. Use overhead transparency outline, revealing each one as it is discussed. [3, 5, 7, 10]
1. Expression of beauty
  2. Culture determines meaning
  3. Music and religion are integrally related
    - a. Both draw groups together
    - b. Both are introspective
    - c. Both eliminate aloneness
    - d. Both are means of reaching a supernatural being
  4. Communication
  5. Structured reality--used as therapy to help people establish contact with reality

LESSON 6--GASTON, SACRED WORSHIP MUSIC: TEMPLE WORSHIP--  
January 18

Objectives--S. will be able to:

1. List, describe, and give examples of Gaston's Characteristics of Music.
2. Describe and list some ancient musical instruments.
3. Discuss instruments and practices in early Temple worship from II Samuel and I-II Chronicles; leaders chosen for this worship; organization of Temple music worship, up to Solomon's time.
4. Complete worksheet guides during class discussion and lecture.

Materials:

1. Chalkboard
2. Sink, P. (1988). Functions of music. Unpublished lecture notes from Psychology of Music course, University of North Carolina at Greensboro, NC.
3. Overhead transparency of outline of Merriam and Gaston's Functions of Music
4. Worksheet packets for Sacred Worship Music section of course (one per S.)
5. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
6. Sturrock, S. (1976). Musical instruments of the world (research ed.). US: Paddington Press Ltd.
7. Sachs, C. (1968). The history of musical instruments. NY: W. W. Norton and Company.
8. Geiringer, K. (1978). Instruments in the history of western music. NY: Oxford University Press.
9. A bamboo pre-recorder flute, a soprano recorder, a Baroque flute, and a modern flute.
10. Taped excerpt: Bible instruments listening activity. (1986). Music Makers, April/May/June recording 1336-46, Side 1 #2.
11. The holy Bible.
12. Tape recorder

Procedures:

- + Announce that the Berglund textbook is now in at the college bookstore for those who do not already have it.

{S. requested that class be begun today by singing a hymn of their choice. They did so.} [2]

- + Continue Gaston's Characteristics of Music in Society, using Sink (1988) notes: (Continue to reveal items on overhead transparency outline.) [3, 5, 7, 10]
  - 6. Music is derived from the tender emotions--love for one another, country, or God. Music reflects concern for others, alleviates loneliness, and persuades. Other emotions can also be expressed, for example, fear, anger, and violence in heavy metal rock music.
  - 7. Source of satisfaction--a noncompetitive way to achieve
  - 8. Music is most potent in a group--It is social, brings people together. Examples include Woodstock, the Olympics, "Reach Out and Touch." Music is a means for people to interact in an orderly way and to express emotions acceptably.
- + Distribute worksheet packs, and explain that S. are to complete these as material is covered in class, that they are not going to be graded on these, and that they are not to do the sheets as assignments. Caution S. that the worksheets are not a substitute for note-taking, since some material will be covered that is not on the worksheets. [3, 8, 11]

{S. requested that the answers to sheets be discussed in class, so this was done each day.}

Let's notice how that many of Gaston's and Merriam's uses of music are present in uses of music recorded in the Bible.

The first mention of music in the Bible in connection with worship is II Samuel 6:3-5. The Ark of the Covenant was being removed from the house of Abinadab of Gibeah, where it had been for nearly seventy years. The Ark was being transported to Jerusalem. Let's read II Samuel 6:3 and 4.

+ Read aloud.

Prior to this event, music was being used informally in worship, for in verse 5 we read:

+ Read aloud.

The word "played" in the first phrase of verse 5 carries the idea of sporting, or jubilant dancing and singing accompanied by instruments. A parallel passage is found in I Chronicles 13:8 where we find the expression, "And David and all the House of Israel played before God with all their might. . ."

Notice the VARIETY OF INSTRUMENTS mentioned at this occasion---the Hebrew rock band!

1. Harps (Hebrew for a sort of guitar)
2. Psalteries (a triangular-shaped harp, with a point held downwards)
3. Timbrel (a broad term for tambourine or drum)
4. Cornet (a bar on which a number of loose metal rings were shaken in time to the music)
5. Cymbals

+ Project overhead transparencies of ancient instruments from Sturrock (1976, p. 278-279), Sachs (1968, p. VI, 65, 70, 97, 177), and Geiringer (1978, p. 64a, b, c). [9, 10]

+ Demonstrate four stages of flute development live, using a bamboo pre-recorder flute, a recorder, a Baroque flute, and a modern flute. Play tones on each, and compare. [9, 10]

+ Play tape of Bible instruments from Music Makers. [10]  
{This recording turned out to be too soft for the large classroom.}

Basically, the instruments mentioned in I Chronicles 13 are percussion instruments. By this we mean they were struck, shaken, or scraped to produce sound. Think of some reasons that this passage does not mean we should necessarily use drums, tambourines, etc. in church music.

+ S. should comment that the Biblical reference comes from a different culture, that these instruments were all that were available to the Hebrews, and that Israel's Temple worship is not totally applicable to the Church. [2, 8 (deriving principles, use of reasoning skills, development of logical arguments)]  
{S. also argued that tympani are drums too, and are considered appropriate in many churches. They commented that the associations made with an instrument in a culture are important, and on how the instrument is used.}

When the Ark was finally moved to Jerusalem after a three-month stay at the house of Obed-edom, the Levites were instructed to choose from among themselves men who could sing and play. This is found in I Chronicles 15:16-28.



Remember that the Levites were the tribe of the priesthood, and their job was to care for the Ark of the Covenant and wilderness Tabernacle and all its functions of worship. In addition, they were to set up the Tabernacle, transport it, and tear it down when the Israelites moved about. With the Ark at rest in Jerusalem, and the permanent structure of the Temple to house it, quite a number of Levites were unemployed and free to do other tasks.

Let's read I Chronicles 15:16-29, skipping some of the name listings.

+ Read I Chronicles 15:16-17, 19, 21-22, 24, 25-28 aloud.

The CHOSEN LEADERS of the Temple Worship Music were:  
 1) HEMAN, of the family of Gershon, grandson of the prophet Samuel, son of Joel, called the King's "Seer" in I Chronicles 25:5; 2) ASAPH, also of the family of Gershon, son of Berechiah; and 3) ETHAN, of the family of Merari, son of Kushavah. His surname JEDUTHUN means "praise man," and he was also called the KING'S SEER in II Chronicles 35:15, indicating that he was also a spiritual counsellor to the King.

Here we must emphasize the importance of a spiritual musician in the church. Those who are in charge of selecting and directing music for church services must have a good knowledge of scripture so that they can discern songs which are doctrinally correct and those which are not. Church musicians should be spiritual because the songs they lead will contain truths that must be real in their own lives. They should be spiritual because they will be leading songs of commitment in which are statements such as "I am Thine, O Lord," and "I'll go where you want me to go, dear Lord, I'll be what you want me to be." If this is not so in their lives, they are singing and living a lie. They should be spiritual because often they lead other parts of the service, and are examples before the people.

When the Ark reached Jerusalem, David formalized the appointment of the Levitic musicians. Reading in I Chronicles 16:4-6:

+ Read aloud.

Asaph and his company were placed in charge of the musical services in Jerusalem. Notice that Heman and Ethan, the other leading musicians, are not mentioned; this is because they ministered in Gibeon with the Tabernacle, located some 10 miles northwest of Jerusalem. At times, the three musicians, Asaph, Heman, and Ethan, would bring their choirs together at the Temple. In I Chronicles 6:39, 44 we read:

+ Read aloud.

What a great choir that must have been! Praising God, uplifting men's hearts as they worshipped together. The songs used taught the Psalms of great men like David, and the precepts of God's Word.

It is interesting that these musicians were all EMPLOYED FULL TIME. Their sole employment was working to make music more excellent in praising God. In I Chronicles 9, we find the listing of the household of the tribe of Levi, and what they were responsible for in the care of the Tabernacle. Since the Tabernacle was being replaced by the Temple, these Levites became employed as full time musicians. Reading in I Chronicles 9:33:

+ Read aloud.

Few churches today seem to see the need for such music organization, much less the need for a full time musician as part of the staff. Example here plainly indicates the need for churches to look into developing the music potential of the congregation. Of course, many churches are too small to support both a pastor and another person full time. But yet, these churches could perhaps employ someone part time, whether paid or not, to develop this resource.

Further organization of worship music came about at the national convention just before David's death. David gathered all the princes of Israel according to I Chronicles 23:2, along with all the Levites. Reading this:

+ Read aloud.

THIRTY-EIGHT THOUSAND Levites!!! And all thirty-eight thousand were thirty years and older. Notice how they were divided to minister to Israel.

+ Read verse 4 aloud.

Can you imagine four thousand full time musicians? Out of thirty-eight thousand, TWENTY-FOUR THOUSAND were to be ministers, SIX THOUSAND were to be officers and judges, FOUR THOUSAND were to be porters, and FOUR THOUSAND were to be musicians. Of the ministry in the Temple to all Israel, about ten percent were employed as musicians!! Surely this indicates to us the importance of music in worship. David set up a highly organized structure in order that the 4000 musicians could function efficiently. Worship music needs to be well-planned in advance. The remainder of chapter 24 and all of chapter 25 tells us more of the organization of the musicians.

In I Chronicles 25:7 we see that there were TWO HUNDRED EIGHTY-EIGHT LEADERS, or TWENTY-FOUR BANDS, each consisting of TWELVE PERFORMERS. Reading this verse:

+ Read aloud.

The 288 leaders drew lots of the remaining THREE THOUSAND SEVEN HUNDRED TWELVE to see who would be in their respective groups. In verse seven, the phrase "even all that were CUNNING" indicates that the 288 were SKILLED TO TEACH the rest of the choirs to sing. Verse eight calls the remaining 3,712 musicians, "SCHOLARS."

+ Read verse 8 aloud.

The church today has few scholars or teachers in music. If it was so important to worship God in the Temple through music, is it not equally important today? These Levites trained intensively in singing and playing the praises of God to His glory, and shouldn't we consider doing the same?

We previously noted the percussion instruments that were used in the Temple worship services. A flute or reed pipe, of the woodwind family, was also used. Other instruments were used for EXTRA-MUSICAL (non-musical) PURPOSES. These included trumpets, horns, and cymbals. The TRUMPET was blown at the following times:

- 1) When the great gates of the Temple were opened,
- 2) Three blasts after each of the three sections of the Psalm of the day,
- 3) On the evening before the Sabbath,
- 4) On the beginning of the Sabbath,
- 5) Three blasts in the pauses in the Sabbath Psalm, and
- 6) At coronations of kings.

The HORN was blown at:

- 1) The new moon,
- 2) The Feast of the New Year, and
- 3) The proclamation of the year of Jubilee.

The CYMBALS served as a signal to begin the musical part of the service. It is probable that Paul refers to this when he states in I Corinthians 13:1:

+ Read aloud.

Paul seems to compare the gift of tongues to the sign or signal by which the "real" music of the Temple was introduced. In other words, tongues are compared to the signal only. Just as the sounding brass and tinkling cymbal had a function, the function was very minor. Likewise, tongues served a function, but it was a minor one; this is contrary to those who are trying to revive the gift of tongues, and who make tongues into a major function of worship.

## LESSON 7--SACRED WORSHIP MUSIC: SOLOMON TO AMOS--January 20

Objectives--S. will be able to:

1. Complete worksheet guides during class lectures.
2. Discuss Bible use of music under Solomon, Asa, Jehoshaphat, Hezekiah, and Amos; uses include for revival, celebration, worship, and battle.
3. Cite Merriam's functions of music noted in the scriptures discussed.
4. Initiate comments on statements made in Berglund textbook p. 20-21.

Materials:

1. Chalkboard
2. Worksheet packets for Sacred Worship Music section of course (one per S.)
3. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
4. The holy Bible.
5. Berglund textbook
6. Tape recorder
7. Taped excerpt: Bible instruments listening activity. (1986). Music Makers, April/May/June recording 1336-46, Side 1 #2.
8. Cartoon about choir robes. (1980). Motif: music in ministry, 2(3), 10.
9. Three posters of the translation of Amos' three strophes and the theme of each strophe. Some key words are depicted with cutout construction-paper pictures instead of words.

Procedures:

{S. sang two choruses to open the class session.}

- + Read aloud the following excerpts from Berglund text, and invite S. comments: [2, 3, 8]
- p. 20 "Much of the apparent confusion. . .listened to and being performed." "The problem for the church musician . . . is a worship service."
- p. 21 "The role of the church musician. . . a house of worship." "As a matter of fact, a spiritually. . . intended spiritual experience." "In summary, all music falls. . .aesthetic ends." "It would seem logical. . .

primary intent."

{S. stated that there is some body of music agreed upon as "good." One S. commented that "elevator music" comprised this body of music! Beauty is in the "eye" of the listener, stated one S. T. asked S. to name an occasion on which Beethoven's Fifth Symphony would be inappropriate; they listed funerals, ball games. T. asked S. to list occasions at which the national anthem would be appropriate; they listed inaugurations, ball games, television stations going off the air for the day. T. asked S. why these were appropriate or inappropriate. They answered that culture and tradition affected this.]

- + Ask S. to list functions of music observed in the Bible thus far, and continue to ask them to do this throughout the lesson today. Functions include worship and religion, signals for occasions and holidays, celebration, and communication. [2, 8]
- + Replay Bible instrument examples on tape from Music Makers (because recording was not sufficiently loud for the last class session). [7, 8, 10]
- + Briefly review the Temple music structure from last class, using the board and items written on it from last class. [7, 8, 10]
- + Begin lecture on Sacred Worship Music, from Solomon to Amos' second strophe using Alderman (1977) p. 8-15, as follows: [3 (worksheets), 5, 7, 8 (locating Bible references), 10 (items on board, poster)]

Because of David's sin, God did not allow him to finish the Temple. David's son, Solomon, took up the task of finishing the magnificent structure. When it was finished, the existing Tabernacle and its contents were moved from Zion to the Temple. This is recorded in II Chronicles 5:2-14 and also I Kings 8:1-11. Let's read the account in II Chronicles, starting in chapter five, verse eleven.

- + Read verses 11 and 12 aloud.

Notice that phrase "being ARRAYED IN WHITE LINEN." They were wearing robes! Many people in our churches today think that choirs who wear robes are just trying to be stiff and formal. Nothing is further from the truth. Here it is plainly stated that these Levitic choristers were uniformly dressed.

- + Wear "loud," clashing clothes today. Put on a choir robe

over them. "What happens or changes when I have this on?"

- + S. should agree that robes do not make one more spiritual or holy, although some churches believe they do. [7, 9, 10]

{S. further commented that indirectly robes can be a sign of separation, or servanthood.}

There are several very obvious advantages to the use of robes by a choir:

- 1) Robes shield distracting clothes or style clashes between singers;
  - 2) People of different economic levels appear as the same;
  - 3) Robes give a sense of unity to the choir and the listeners; and
  - 4) A robe is a sign of service and yieldedness.
- Country and western singers do not generally wear robes. Why not? [2, 8]

{S. commented that in our culture, this has become traditional, and robes are associated with church singers.}

- + Project choir robes cartoon on overhead transparency. [1, 7, 10]

Continuing the reading in II Chronicles 5, let's read verses 12 and 13.

- + Read aloud.

This event is extremely important, for it rarely happens. The "trumpeters and singers were AS ONE." When a group of people gave themselves wholly to God for a task, great things happened. This passage implies that individual choir member must be close to God, reading and living the Word daily, praying, etc. Then choirs can sound "as one" in unity. Reading on in verse 13:

- + Read aloud.

Notice the collective expression "their voice," and the singularity of the voice of the choir. The Hebrew words strongly suggest the "unisono" or unison (oneness) of the singing and accompaniment.

- + Read the middle of verse 13.

The text used comes from Psalm 136:1. The opening verse of

the psalm is "O give thanks unto the Lord: for he is good: for his mercy endureth forever." Every one of the 26 verses of this psalm end in the refrain "for his mercy endureth forever." Thus, we know that they may have been singing PSALM 136 or a psalm of this style.

In the remainder of verse 13 we see a tremendous event happening. Remember that the Levitic choirs were singing, and Solomon had yet to pray or bring a message from the Word of God.

+ Read the remainder of verse 13.

This was not just a cloud that we see every day, or a fog. This was the covering that overshadowed the glory of the Lord in the most holy place. God was showing His favor on the entire Temple program. God was moving His residence in the Holy of Holies in the Tabernacle to the Holy of Holies in the Temple. What a unique occasion! GOD MOVED WHEN THE MUSICIANS WERE SINGING AND PLAYING TO HIS PRAISE. God still moves when pure-hearted singers praise Him.

Solomon was led by God to keep all the Levitic musicians appointed by his father David; unlike President Bush, he kept his cabinet! In the first half of chapter seven, God made a covenant with Solomon concerning his leadership of Israel. Chapter eight gives us a history of Solomon's first twenty years. In verse 14:

+ Read aloud.

Solomon is known to be the wisest man to ever live. God's bestowment of wisdom reached to the importance of music in worship. SOLOMON got personally involved in the music of the Temple. He actually MADE INSTRUMENTS to be used by Temple musicians. This is found in II Chronicles 9:11.

+ Read this.

Solomon helped in another way also: He wrote approximately ONE THOUSAND FIVE SONGS himself. In I Kings, chapter 4, we read of this fact, and of his wisdom. Beginning in verse 30:

+ Read verses 30-32 aloud.

If the wisest man ever to walk on the face of this earth saw such a need for music in worship, we would be wise to follow his example. He became involved in organizing the music program, experimented to made new instruments, and wrote songs for its further development.

A period of apostasy followed Solomon's death. When God's people were CALLED TO REVIVAL, we find music involved. The first occurrence of this is in II Chronicles 15:12-14 when ASA led all of Judah in making a promise to seek God with their hearts. Let's read this account, starting in verse 12:

+ Read this.

That was quite a promise to make to God. The penalty for not complying was death. This pact was sealed with a celebration of music. REVIVAL ALWAYS SEEMS TO BRING A REVIVAL OF MUSIC with it. This is a recurring principle of scripture that we will observe as we study further.

In chapter twenty, we are told of how the singers helped to win a war: and they did not have to fight! They did what they were trained to do: sing! The story begins with JEHOSHAPHAT praying to God for guidance and victory before the battle with Moab. God gives his answer to Jehoshaphat and all Judah through a musician. Let's look at this exciting story in II Chronicles 20:14-17.

+ Read verses 14-24, and 28 aloud.

God will use musicians to do tremendous tasks if they are willing. He used Jahaziel to answer the prayer of a nation. God used a choir of singers to lead an army to victory just by singing. Judah did not suffer one casualty.

When HEZEKIAH came to power in Jerusalem, Israel was far from God. The people were not worshipping in the Temple as they did under Solomon. Idols of the heathen were everywhere in the land, and the Levites no longer ministered in song as they once did. Hezekiah was a godly man, and he called Israel to repent to God. All of this is recorded in II Chronicles 29; music and musicians played a significant role in the revival. Let's begin reading in verse one:

+ Read 1-7, 11-17, 25-28, 30, 34 aloud.

Godly musicians should always BE READY TO HELP IN MENIAL TASKS. Some church musicians think themselves above getting their hands dirty. The Bible does not support an attitude of exclusivity among musicians in the work of the church.

Israel fell into religious corruption again very soon. Less than 100 years after Hezekiah's reign, we find the prophet Amos bringing a message from God condemning Israel. Let's locate that small, fascinating book of AMOS. In



chapter five, verse 21, God is speaking through Amos to Israel:

+ Read verses 21-23 aloud.

God was rejecting the Israelites' feasts, their solemn assemblies, their offerings, and their music. The SONGS WERE JUST A NOISE in the ears of a holy God. The last word in verse 23 is "viol," a twelve-stringed instrument used for accompanying Psalms in Temple worship. God stated that He despised the very melody of the Temple viols. Plainly, God was to the point of despising the worship of all Israel.

The prophet Amos used a very interesting thing to reach the hearts of his fellow countrymen. He USED AN OLD HYMN TO CALL ISRAEL BACK TO GOD. Not a particular scripture, or a new revelation, but a hymn. Obviously, this hymn consisted of the Word of God. Hymns that use the Word of God with power can change people's lives, as this hymn changed Israel. The poetry of these hymns is unlike the poetry of our hymns today; there is no attempt to make words rhyme, or to make each line have the same number of syllables. Hebrew poetry has THOUGHT RHYME. In other words, one main idea is paralleled or contrasted to other thoughts to make up verses of poetry. Most of the hymn Amos uses comes from parts of Deuteronomy (chapter 32:13), and it has three stanzas, or "strophes."

The FIRST VERSE or STROPHE is found in Amos 4:12-13.

+ Display poster of the first verse translation.

It begins with the statement, "Prepare to meet thy God, O Israel" in the last part of verse 12. Let's read verses 12 and 13, and discover the "thought rhyme."

+ Read aloud from the poster, then turn it over to reveal the subject of strophe 1: "Jehovah, God of Hosts--revealing Himself through creation." [7, 10]

Notice the statements of contrast. The mountains are the most solid and everlasting of God's works, and the wind is the subtlest and most immaterial of created things. Can you see the thought rhyme? "And declareth unto man what is his thought," means that God declares to man what man's thoughts are before man thinks them. "That maketh the morning darkness, and treadeth upon the high places of the earth," seems to go along with the two thoughts in verse 13. Let's consider the four thoughts together. "For he that formeth the mountains" and "treadeth upon the high places of the earth" are similar in that mountains are solid and

everlasting. "Treadeth" gives the idea of controlling a domain. The connection of these thoughts is clearly seen. Now for the last two thoughts: "Created the wind. . . and that maketh the morning darkness." These two creations of God are intangible: wind, and the turning of dawn to darkness. These are in contrast with the previous two ideas. God has created the concrete and the abstract, the tangible and the intangible, and He alone is ruler of all. The verse ends with, "The Lord, the God of hosts, is his name." The Lord God, Jehovah is the eternal, self-existent, self-sustaining God who has revealed Himself. His warnings are to be heeded. This is the first verse or strophe of the hymn Amos used to call Israel back to God.

+ Go through worksheet material covered in today's lecture, providing a check of answers the students wrote in. [11]

{T. only checked Worksheet Part One #1 today. T. forgot to write items on the board today (words in all capitals), except for "thought rhyme."}

## LESSON 8--SACRED WORSHIP MUSIC: AMOS, PSALMS--January 23

### Objectives--S. will be able to:

1. Complete worksheet guides on today's material.
2. Discuss uses of music in the Bible under Amos, Ezra, and Nehemiah.
3. Discuss the Psalms as to their authors, texts, subjects, performance practices, uses in worship, etc., as explained in class and on the worksheets.

### Materials:

1. Chalkboard
2. Worksheet packets for Sacred Worship Music section of course (one per S.)
3. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
4. The holy Bible.
5. Three posters of the translation of Amos' three strophes and the theme of each strophe. Some key words are depicted with cutout construction-paper pictures instead of words.
6. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
7. Transparency of Pipkin (1973) p. 11

### Procedures:

{This class day was shortened by five minutes for a specially called Day of Prayer. It was further shortened by the professor using the room before Music Introduction, who ran over his allotted time. The class session was therefore a total of 35 minutes long.}

- + Briefly review thought rhyme, and Amos' strophe 1, using the strophe 1 poster.
- + Begin lecture on Sacred Music Worship, from Amos through the Psalms using Alderman (1977) as follows: [3 (worksheets), 5, 7 (posters), 8 (locating Biblical references), 10 (items written on board, posters)]

The second strophe of the hymn used by Amos is found in Amos 5:4-8.

- + Display poster of STROPHE TWO, which is similar to that

of strophe 1 in that cut-outs are inserted into the translation, and the subject of the strophe is on the back: "Jehovah's complete control of all the cosmic elements."

+ Read verses 4 and 5 aloud.

The comparison here is also clear, as it was in strophe 1. Bethel, Gilgal, and Beersheba were all centers of idol worship. God can only be sought in the manner he wishes to be sought through His revelation. Look what will happen to Bethel and Gilgal:

+ Read the rest of verse 5.

Amos was really giving forth prophecy, for when Israel was invaded by Assyria, these places were destroyed. Notice that Beersheba was not mentioned in the warning, for it was not destroyed until a later time.

Again in verse six, the warning is given:

+ Read verse 6 aloud.

Further comparison of God and the place of idol worship, Bethel, is made here. This time the subject is power. God warns that He could destroy Israel as a fire burns a house, and Bethel, or the dwelling of the false gods, could do nothing to quench the fire.

+ Read verse 7 aloud.

Wormwood is a bitter plant found in Israel, and for thousands of years has been used as a figurative term denoting bitter wrong. God was saying that Israel considered judgment of any sin as wrong. However, God requires that all sin be judged and paid for. The phrase "and leave off righteousness in the earth" means to cast down righteousness to the earth. The expression is synonymous with our "trampling righteousness with our feet."

Verse eight begins with "Seek him," as do verses four and six. Clearly the main idea of this strophe is "Seek the Lord and ye shall live."

+ Read verse 8 aloud.

Notice the progression? Amos speaks of the stars shrouded in blackness, or "shadow of death" turning into the morning as dawn approaches, then daytime made dark with night. God is displayed as the sovereign governor of all creation.

Amos is calling Israel to seek this God and turn from their idols.

+ Read the rest of verse 8 aloud.

Water is one of the most powerful and destructive forces known to man. An example of the power of water can be noted in the Colorado River, which formed the Grand Canyon.

STROPHE THREE is found in chapter nine, verses five and six.

+ Display poster of strophe 3, with its subject on the back: "Jehovah's control of seasons."

+ Read verse five aloud.

Remember that this whole book concerns the judgment of the righteous God upon the sinful Israel. As the first phrase in verse five tells us, when God touches the land of Israel in judgment, all resistance against Him will fade, run, or "melt away." All the people shall mourn because of paying for their disobedience. Now watch the "thought rhyme," for Amos likens this flood of judgment to the Nile River of Egypt. The Nile is the life of Egypt and the people still have to live close to it. When the Nile River flooded, it totally overwhelmed the people.

+ Read verse 6 aloud.

The first part, "It is he that buildeth his stories" comes from the concept that between earth and heaven there are several spheres or "stories." These stories spoken of are "in the heaven." The next phrase parallels the first: "and hath founded his troop in the earth." The key word is "troop" meaning vault or room. In more contemporary language, it is God who has built His spheres from the earth to the heavens. In the remainder of the verse, Amos refers to God's judgment of the world by water, and that He poured water from the heavenly spheres in judgment upon sinful men. He again concludes with, "The Lord is his name," as in the two previous strophes. In the years that followed Amos' message, Israel fell into more ungodliness. God did judge Israel by allowing their land to be invaded and ravaged.

+ Provide a check of Worksheet Part One #2. [11]

We have been discussing "thought rhyme" in these passages. Let's turn to a very familiar psalm, Psalm 1,

verse 1, and observe the thought rhyme it contains. The book of Psalms was the songbook of the Levitic musicians, so we are really looking at the poetry of a song.

+ Read verse 1 aloud.

In this psalm, we discover a style of "thought rhyme" called "PROGRESSIVE PARALLELISM." Notice the three positions mentioned in the verse: WALKING, STANDING, and SITTING. Do you see a progression here? There are three other progressively parallel terms, one in each phrase: UNGODLY, SINNERS, SCORNFUL. Ungodly refers to one's philosophy of life, sinful refers to one's walk, and scornful refers to one's outlook. What are the last three parallel terms?

+ S. should answer, "COUNSEL, WAY, SEAT."

Think of another example of progressive parallelism. [8]

{S. suggested several.}

When the Israelites began returning to their land after being kidnapped by Babylon invaders, we find music again playing a role in worship. This is found in the book of EZRA. The Bible records the names of the families that returned. Ezra 2:40-41 lists the Levites, the tribe that contained the musicians.

+ Read verses 40 and 41 aloud.

Among the first returning to Canaan were the chief musicians, 128 descendants of Asaph. Immediately, the Israelites began rebuilding the Temple. When the foundation of the Temple was laid, Temple worship was again established. By this time, more Israelites had returned from Babylon, and the Levites now numbered enough to carry on Temple services; we read this in Ezra 3:10-11.

+ Read verses aloud.

"And they SANG TOGETHER BY COURSE" has the idea of "singing word against word," or antiphonal singing. One group of singers would sing while the others waited and listened in turn until they sang. Did you recognize the refrain: "because he is good, for his mercy endureth forever toward Israel." This is the same one used at the dedication of the first Temple built under Solomon, from Psalm 136.

+ Have S. recite Psalm 136 antiphonally; S. are divided in half, and the two groups read verses and refrains

alternately. [2]

The Israelites were very happy to be back in the land of their fathers. There were a few old people who had been taken captive, and made the trip back home again. Together they all sang praises to God. Music coupled with scripture played a very important role in expressing this praise.

The Israelites also built a wall around Jerusalem. Perhaps this was because they wanted more protection from outsiders. The memory of the past invasions was very real to them. The completion and dedication of this wall was an event of great joy and comfort, being a symbol of safety. A ceremony of thanks to God is related in NEHEMIAH 12:27-43. Let's read this passage, and take special notice of the part music plays.

+ Read verses 27-31, 35-36, 38-47 aloud.

The concept of paid, full time musicians is once again presented in this scripture. The necessity for clean, separated musicians is reflected in the reforms of Ezra and Nehemiah.

+ Display overhead transparency of Pipkin (1973) p. 11 map, and discuss the companies and their route as on p. 12. [10]

{T. forgot to write Ezra and Nehemiah on the board.}

+ Provide a check of Worksheet Part One #3. [11]

+ Distribute Psalms Worksheets Part One #3 Supplements 1 and 2. [3]

+ Begin lecture on Sacred Music Worship as presented in the book of Psalms, using Pipkin (1973) p. 12-13, through e. (2) on the outline. [2, 3, 5, 7, 10]

+ Provide a check of Worksheet Part One #3 Supplement 1 (front side only). [11]

LESSON 9--SACRED WORSHIP MUSIC: PSALMS, NEW TESTAMENT  
(GOSPELS)--January 27

Objectives--S. will be able to:

1. Discuss the book of Psalms, including the text, performance practices, etc. as explained in class and on the worksheets.
2. Complete worksheet guides during class discussion.
3. Discuss music concerning the birth of Christ as cited in the gospels.

Materials:

1. Chalkboard
2. Worksheet packets for Sacred Worship Music section of course (one per S.)
3. The holy Bible.
4. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
5. Autoharp
6. A string of Christmas lights
7. Poster of painting showing the angel coming to Mary

Procedures:

- + Remind students that research papers will be due on February 6. [1, 3]
- + Begin lecture on Sacred Worship Music as found in the book of Psalms, using Pipkin (1973) p. 13 e. (3) through p. 22. On p. 17 insert the following activities under 3. a., b., and c.:
  - + Direct Chant--S. sing the chorus "I Will Sing of the Mercies of the Lord" as a direct chant.
  - + Antiphonal Chant--S. sing Psalm 19 chorus antiphonally, with the class divided in half.
  - + Responsive Chant--S. sing Psalm 19 chorus again, with the T. singing as precentor (T. and S. alternate singing phrases). [2, 4, 7]
- + On p. 19, insert the following activity under 5. a.:
  - + Display an autoharp and discusses ways in which it is similar to or differs from a "neqinah." [1, 7, 10]
- + Provide a check of answers S. wrote on Worksheets Part



One #3 Supplements 1 (back) and 2. [11]

- + Begin lecture on New Testament Music, and Songs of Christ's Birth, using Alderman (1977) p. 22-28 as follows (call on ES students to read scripture references aloud): [2, 4]

The actual TRANSITION FROM the PSALMS TO CHRISTIAN HYMNODY occurs at the institution of the LORD'S SUPPER. This event is extremely important for Christians because it signifies the "new testament in Jesus' blood." Turn to the gospel of Mark 14:22-26. Again we see music given a place of importance.

- + Have ES students read the reference aloud.

The establishment of the symbolic ordinance was completed with a hymn. We are not told what hymn they sang, but it is generally thought that they sang a portion of Psalm 113-118 as was the custom at the Passover celebration. These hymns are called "Hallel" songs. The fact that Jesus hosted the disciples in this occasion implies the importance of hymns.

Right away, Christians began celebrating the Lord's Supper or Communion in this same manner. We find this recorded in Acts 2:46-47.

- + Have ES students read aloud.

"Praising God" in this context denotes a praising through psalms, as Jesus established in the ordinance.

- + Decorate the classroom door with lighted Christmas lights to set the mood for Christmas, commenting that this is the purpose. [1, 7, 10]

There are four songs about one of the most important events in Christian history, Christ's birth, recorded in the gospels. The most well-known one is MARY'S MAGNIFICAT, which poetically expresses Mary's praise to God when she was told by the angel that she was chosen to bear the Savior.

- + Display a poster of a painting depicting the angel coming to Mary. [7, 10]

This is in Luke 1:46-55. The song's structure closely follows the model of a Psalm with thought rhyme. It is reminiscent of psalms and prophecy, and it clearly displays Messianic fulfillment.

- + Have ES students read verses 46 and 47 aloud.

Here we see parallel thoughts, or thought rhyme, in the words "My soul," and "my spirit," as well as in "the Lord," and "God, my Savior" in verses 46 and 47.

The Magnificat is almost entirely composed of quotations from the Old Testament Psalms. This reveals Mary's acquaintance with the scriptures. When she began singing, she employed phrases with which she had been familiar all her life.

+ Have ES students read verses 48, 49, and 50 aloud.

The first movement of Mary's song is a survey of the past. Mary celebrated what God had done, not just in the present, but in the past. She went back to the days of Abraham, as a true daughter of Abraham. Her psalm was composed within the economy of the Law dispensation, but she celebrated what God had done in the past as it led to the present. Notice the phrase "from generation to generation." She then states, "Henceforth all generations shall call me blessed."

+ Have ES students read verses 51 and 52 aloud.

In verse 51, Mary states that "He hath shewed strength with his arm." She then begins to name ways in which He has done this. The scattering to which verse 51 refers possibly means God's intervention in the building of the tower of Babel. In the midst of their imaginative planning, God scattered them to all ends of the earth. God also scattered the Hebrews when they turned their backs on Him in vain imagination. In verse 52, Mary recognizes God's control of those in authority, and even cites herself as an example that she was of "low degree" now being exalted.

+ Have ES students read verse 53 aloud.

This verse's use of the word "hungry" must refer to those seeking the things of God. He fills them with good things; we are not told whether these are spiritual or physical things. Other scriptures bear out that this probably means both. Matthew 5:6 states, "Blessed are they which do hunger and thirst after righteousness: for they shall be filled." Apparently the rich were filled with something else, for they went away empty of these "good things." Matthew 6:33 states "But seek ye first the kingdom of God, and his righteousness: and all these things shall be added unto you."

+ Have ES students read verse 54 and 55 aloud.

God made a covenant with Israel to be His people, and He is keeping His promises as He did in Israel's past. Mary refers to this fact as she concludes her song. It is an arresting fact that in her song, there is not a single word about the life nestling beneath her heart, and yet the whole song was inspired by that fact. However much Mary was misunderstood, reproached, or suspected, she could do nothing but praise God, enter into fellowship with Him, and celebrate what God had done for her people.

+ Provide a check of Worksheets Part Two #1 and 2. [11]

{T. forgot to write key ideas on board, except for "Mary's Magnificat." S. seemed to enjoy the novelty of the Christmas lights. After class, one ES student remarked to T. that since Luke's gospel was directed to the culture-minded Greeks, it was not surprising that the songs of Christ's birth are found in Luke. T. told him that this is a good observation. Also after class, one (EN) student asked on how much of the material covered would they be tested, and another (ES) asked whether there would be a test review sheet given. T. answered, "All of it," and "Yes."}

LESSON 10--SACRED WORSHIP MUSIC: NEW TESTAMENT (GOSPELS),  
PAUL'S THEORY OF HYMNODY, REVELATION--January 30

Objectives--S. will be able to:

1. Discuss songs concerning the birth of Christ, as cited in the gospels.
2. List scriptures and content of Paul's Theory of Hymnody, and discuss music practices of the early church.
3. List three songs in Revelation, discussing the singers, song content, site, and type of performance.
4. Complete worksheets on material to-date.

Materials:

1. Chalkboard
2. Worksheet packets for Sacred Worship Music section of course (one per S.)
3. The holy Bible.
4. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
5. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
6. Posters of picture of angel coming to Zacharias, of Simeon holding the baby Jesus
7. Overhead transparency and poster of clip art depicting three types of the early church meetings
8. One string of Christmas lights
9. Charts with magazine photos and the words of each of five Revelation songs

Procedures:

- + Comment that it is not correct to say, for example, "Psalms 45." That would be like saying, "Hymns 45." [3]
- + Repeat comment that one S. made after class last time concerning the book of Luke's being written to Greeks (do not mention student's name).
- + Put up Christmas lights again, and review Mary's Magnificat, using poster drawing. [7, 8, 10]
- + Continue lecture on songs of Christ's birth in the gospels, using Alderman (1977, p. 26-28), as follows:

Luke records at least three other songs related to

Christ's birth and early childhood. (By the way, there is no scriptural evidence that angels sang at His birth, or that they ever sang!) Jesus' cousin, John the Baptist, was born about six months prior. His birth was also miraculous. Both his mother and father sang songs concerning both births. ELIZABETH'S BEATITUDE is found in Luke 1:42-45, just before Mary's Magnificat.

+ Display poster of drawing depicting the angel coming to John's father.] [7, 10]

+ Have ES students read verses 39, 40, and 41 aloud.

Elizabeth was filled with the Holy Spirit, but she did not speak in tongues! This contradicts the beliefs of people in some of today's churches, who would have us believe that when you are filled with the Spirit, you have no choice but to speak in tongues as evidence. Let's read on and see just what Elizabeth did when she was filled.

+ Have ES students read verses 42 and 43.

She begins by recognizing the greatness of Mary's office, the chief glory of which is that she is "the mother of my Lord" (verse 43). The greatness of the mother was recognized as the greatness of the child she bore.

+ Have ES students read verses 44-45 aloud.

Verse 45 is very important, because it states "blessed is she that believed." Look back at verse 38 of Luke 1.

+ Read it aloud.

Elizabeth, daughter of the Old Testament priestly line, was the first singer of the New Testament. Hers was the FIRST SONG OF THE GOSPEL.

Elizabeth's husband, Zacharias, had been unable to speak since he found out that his wife was with child. He had prayed for it so long, and they were quite elderly.

+ Refer to drawing on poster of Zacharias and the angel. [7, 10]

The song he sang is in Luke 1:68-79. ZACHARIAS' BENEDICTUS takes ideas from Exodus 3:16 (see verse 68). He also quotes Psalm 132:17 in verse 69 of his song.

+ Have ES students read all of these references aloud.

The last song of Christ's birth we will consider is that of SIMEON'S NUNC DIMITTIS (translation: "Now, Lord,"

which are the first two words of the song).

- + Display drawing on poster of Simeon holding the baby Jesus. [7, 10]

His song is in Luke 2:29-32, and he quotes I Kings 1:48.

- + Have ES students read all of these references aloud.
- + Begin lecture on Sacred Worship Music relative to the early church practices, and records in Revelation, using Alderman (1977), p. 31-35), and Pipkin (1973, p. 24-29), as follows:

The first record of the EARLY CHURCH is given in the book of Acts. Christians sang the Psalms together in their meetings, as David had instructed a thousand years before in the Temple. Acts 4:24 states that they were singing Psalm 2 together. Let's read it, and notice what else happened in this meeting.

- + Read verse 24a aloud.

That same expression "with one accord" was used in II Chronicles about singers when God moved into the Temple. When singers are of one accord in praising God, great things happen! Let's read on.

- + Read verses 24b-26 aloud.

Now turn to Psalm 2, and we will read verses one and two.

- + Have a S. read these aloud.

The early Christians did not end their song where David did in this Psalm; they added the words in Acts 4:27 and 28.

- + Read these, and S. compare the Psalm version with the Acts account.

Then the Christians began to pray to God for strength and boldness.

- + Read verses 29 through 31 aloud.

Music played an important role in the early church. The most predominant feature of these songs is the gladness of heart and element of praise.

- + Lecture from Pipkin (1973) p. 24 III. B. through p. 27. Insert the following activities and/or comments as noted, and write all scripture references on the board: [7, 10]
- + p. 25 after III. C. 3., give an example of words used for rhetorical force: "song, tune, melody."
- + p. 25 after IV. A., B., and C., project overhead transparency of clip-art and show poster depicting each type of early church meeting.
- + p. 26 project transparency of each conclusion (with key words highlighted in green).

We are going to look at New Testament scriptures which comprise Paul's Theory of Hymnody, that is, what he had to say about music and its use by Christians. In Paul's first letter to the Corinthian church, he cautions the people about their music in the church.

- + Read I Corinthians 14:26 aloud, and write the reference on the board. [7, 10]

This verse implies that if music does not edify or "build up" people by using scripture, it is harmful to Christians.

Paul's letter to the church at Ephesus gives more instruction concerning music in Christians' lives. Notice again that music is mentioned in the context of being filled with the Holy Spirit.

- + Read Ephesians 5:18-20, and write the reference on the board. [7, 10]

First, look at what follows Paul's advice to be "filled with the Spirit:" spiritual singing to the Lord. Paul is not naming three different types of songs in verse 19: "psalms, hymns, and spiritual songs." The words are used for emphasis. In verse 20, we are told that spiritual songs are songs of thanks. From verse 18, we learn that music should have its source in the Spirit. Verse 19 teaches that music must be enthusiastic, not emotional.

In another of Paul's epistles, Colossians, music appears to be very valuable in the church. Colossians 3:16 names a very important function of music.

- + Read the verse, and write the reference on the board. [7, 10]

Here we find music used to teach and admonish Christians.

The music uses the word of God for its text, the best way to teach and admonish Christians spiritually.

The final book of the Bible contains many references to music in worship. We will discuss five songs recorded in it. The first one is in chapter 4, verses 6-8.

- + Have an ES student read these aloud. [2]
- + Display charts with magazine photos and the words of each Revelation song. [7, 9, 10]

This is the SONG OF THE FOUR BEASTS. Three great truths are given by the beasts: first, the holiness of God; second, God's power over all; and third, God's eternality. The hymn "Holy, Holy, Holy" is taken from this passage, and also teaches these great truths. This hymn is an example of an edifying, teaching, scriptural hymn.

The second song in Revelation is found also in chapter 4, in verses 9 through 11.

- + Read these aloud.

Verse eleven tell that the SONG OF THE TWENTY-FOUR ELDERS proclaims that God alone is worthy to receive all glory, honor, and power. Verse 11 explains why: He has created all things for His own pleasure.

- + Lecture from Pipkin (1973, p. 28) on the SONG OF THE FOUR BEASTS, 24 ELDERS, ANGELS, AND ALL CREATURES IN HEAVEN AND EARTH, using outline I. Continue showing charts. [7, 9, 10]
- + Provide a check of Worksheets Part Two #1, 2, and 3. [11]

{One S. challenged the conclusion on the transparency p. 26 which read, "not physical." T. called for class discussion of this point, and S. seemed to feel that the verse (Eph. 5:19) does not imply an absence of physical enthusiasm connected with music. T. asked S. to read commentaries on it for the next class. Two S. read verses aloud today. One was called upon, and the other volunteered. T. suggested that S. use the criteria of Paul's Theory discussed today when evaluating the music philosophy of the men they are researching.} [2, 7, 8]



LESSON 11--SACRED WORSHIP MUSIC: REVELATION, A.D. 70-313,  
A.D. 313-1517, 1500-1700 (LUTHER, ZWINGLI, CALVIN)  
--February 1

Objectives--S. will be able to:

1. List two more songs in Revelation, and discuss the singers, song content, site, and performance style.
2. Characterize society and music A.D. 70 to 313, naming early hymns and hymnwriters; they will repeat this for A.D. 313-1517.
3. Describe sacred music from 1500-1700, including the music philosophies of Luther, Zwingli, and Calvin.
4. Complete worksheets to date.

Materials:

1. Chalkboard
2. Worksheet packets for Sacred Worship Music section of course (one per S.)
3. The holy Bible.
4. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
5. Charts with magazine photos and the words of each of five Revelation songs
6. Transparency of Peterson (1974) p. 60
7. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
8. Poster of literal translation of "Shepherd of Eager Youth" with magazine photos substituted for key words
9. Transparency of map of Europe
10. Taped excerpts from PBC library records M476-483: Recordings for a history of western music (Donald J. Grout) and Norton anthology of western music (Claude V. Palisca, Ed.), Album I. (1980). New York: CBS Records (P815483). as follows: "Mass for Septuagesima Sunday," "Office of Second Vespers," "Baros, de mon dan covit" by Vidal, "We ich han gedacht" by Von Rugen.
11. Tape recorder
12. Index cards of quotes from Luther
13. Construction-paper flashcards of key ideas from Pipkin (1973) p. 39-40

Procedures:

- + Discuss research papers. Are S. having trouble finding sources checked out? [They were.] Extend the deadline to February 13 if a significant number of S. are having

this problem. {T. did this.}

- + Discuss Ephesians 5:18-20: what did S. discover about the meaning of the verses? {No one had read any commentaries except the T.}

"The author of the statement about physical enthusiasm was saying that language of this verse meant spiritual enthusiasm, but that the Bible does not militate against bodily enthusiasm; think about the Ark of the Covenant occasion (plenty of physical excitement there!)." [5]

- + Review the three songs in Revelation already covered, via the charts for each song. [7, 8, 9, 10]
- + Begin lecture on songs in Revelation, using Pipkin (1973, p. 28-29) and the charts for each song, starting with the SONG OF THE 144,000, and the SONG OF MOSES AND THE LAMB. [7, 9, 10] (There is no chart for the former; instead, display drawing of a crowd of people.)
- + Ask S. to summarize the content of all five Revelation songs we covered. [2, 8]

{S. submitted "Worship," and "Praise."}

- + Begin lecture on Sacred Worship Music: A.D. 70-313, 313-1517, and 1500-1700, using Pipkin (1973, p. 30-33, 35-37, 39-40). Draw a time-line on the board, beginning with the Crucifixion and 70 A.D., adding significant dates as they are discussed. [7, 10] Insert the following activities in the places in the outline cited below:
  - + p. 30 Before I., ask S. what historical event occurred in 70 A.D. {S. answered correctly!} Why was this event important? {S. answered that the destruction of the Temple destroyed the center of Hebrew worship, and scattered the Jews.} [2, 3, 5]
  - + p. 30 and 31 After II. A. 3. a., project overhead transparency of "Shepherd of Eager Youth" from Peterson (1974) p. 60. Play the melody on the piano, and read the words aloud. Display the poster of the literal translation of the hymn with magazine cut-out illustrations (these words may also be found on Worksheet Part Three #1). [7, 9, 10]
  - + p. 32 Before I., ask S. what historical event occurred in 313 A.D. {One ES student answered correctly.} [2, 3, 5]

- + p. 32 Before I., project overhead transparency of map. S. locate Constantinople. [7, 9, 10]
- + p. 33 After 3. b., play taped excerpts of Gregorian chant (Records M476-483). {S. asked where T. found this music (the college library). T. asked S. to describe Gregorian chant. S. answered, "One line, men only, no instruments, Latin words, like monks." T. told S. that one singer was a countertenor, and explained that no women were allowed in church music then, and so countertenors or boys were used instead. T. presented the term "falsetto," using the Beach Boys and popular singers as examples. S. asked what the instruments they heard on the tape were. T. answered that they included a cello-like string instrument, a recorder (as they saw at the beginning of the semester), wood block, and tambourine.} [7, 9, 10]
- + p. 35 After I., play tape of excerpt of "Istampita Palamento" which uses instruments which were available in Luther's time. [7, 10]
- + p. 36 Before E., distribute index cards to ES students. Each card has a quotation Luther might have said. Each S. reads his/her quotation aloud. [2, 4, 7, 10]
- + p. 39 and 40 Present key ideas on construction-paper flashcards. [5, 7, 10]
- + Provide a check of Worksheets Part Two #3, Part Three # 1, 2. [11]

LESSON 12--SACRED WORSHIP MUSIC: CALVIN, WATTS, WESLEY--  
February 3

Objectives--S. will be able to:

1. Describe sacred music 1500-1700, including the music philosophies of Calvin, Bourgeois, Watts, and Wesley.
2. Complete worksheets on material to-date.

Materials:

1. Taped excerpts from Word of Mouth Chorus. (1979). Rivers of delight: American folk hymns from the sacred harp tradition (Nonesuch H-71360). New York: Nonesuch Records. In PBC library, Record M435, Side 2, #7, and Side 1, #7.
2. Chalkboard
3. Worksheet packets for Sacred Worship Music section of course (one per S.)
4. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
5. Four transparencies about Isaac Watts
6. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
7. Tape recorder
8. Index cards of quotes from and key ideas about Bourgeois
9. Transparency of Peterson (1974) p. 2
10. Piano
11. Exam No. 1 Review Sheets (one per S.)

Procedures:

- + Write time-line on board, with all important dates already covered in last class session. [7, 8, 10]
- + Begin lecture on Sacred Worship Music relative to music philosophies of Calvin, Bourgeois, Watts, and Wesley, using Pipkin (1973) p. 40-41, and 53-59 C. 5. Insert the following activities in places in the outline as cited below:
  - + p. 41 Have ES students read index cards of the Bourgeois quotation and key ideas concerning Bourgeois aloud. [2, 4, 7]
  - + p. 53 Project four Watts transparencies overhead, revealing material with a cover sheet as it is discussed. [5, 7, 9, 10]

- + p. 53 After B. 1. a. (2), sing and play on the piano the psalm version "The Lord's My Shepherd" in Peterson (1974) p. 293 to demonstrate the difficulty of translating Psalms into English verse form. [7, 10]
- + p. 54 After E. 3., play tape of record M435 Side 2 #7, after reading the words to demonstrate the characteristics of Watts' songs. {S. talked to each other during the tape; when T. looked at them, some stopped.} [7, 9, 10]
- + p. 56 through 59 Write key ideas on the board. {T. was unable to do this, because the overhead screen would not roll up (it covers the board).} [5, 7, 10]
- + p. 58 On 2. a. (1), (2), and (3), have S. sing songs (1) and (2) using Peterson (1974) p. 46 and 352, while accompanying them on the piano. {Many S. did not know (1).} Have S. count the occurrence of the word "all" in the texts. [9] Have S. explain Calvinism and the doctrine of election. [2]
- + p. 59 After C. 6., project overhead transparency of Peterson (1974) p. 2, and S. identify as many scripture sources for the hymn as they can. [2, 7, 8, 10]
- + p. 59 After A. 1., play taped excerpt of record M435 Side 1 #7, reading the words first. Emphasize the occurrence of the word "all" in the text.
- + Provide a check of Worksheet Part Three #2. [11]
- + Distribute Exam No. 1 Review Sheet. [8]

{One ES student asked after class, "Are we getting our Masters in Music?!"}

LESSON 13--SACRED WORSHIP MUSIC: WESLEY, MORAVIANS,  
MOODY/SANKEY, CONTEMPORARY TRENDS--February 6

Objectives--S. will be able to:

1. Compare and contrast music and philosophies of Watts and Wesley.
2. Describe early American Church music (1600-1830) including performance style, subject of hymns, and the Bay Psalm Book.
3. Describe sacred music in the time of Wesley, and the American Moravians.
4. Describe sacred music in the American Revival Era, including Moody, Sankey, Stebbins, Fanny Crosby, Sunday School song books, Tourjée, Bliss, McGranahan,
5. List contemporary trends in English Hymnody.

Materials:

1. Taped excerpts from Western Wind Vocal Ensemble. (1972). Early American vocal music (Recording Nonesuch H-71276). New York: Nonesuch Records. In PBC library, record M432, Side 2, #1, 5, and 14.
2. Chalkboard
3. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
4. Chart comparing music of Watts and Wesley
5. Tape recorder
6. Poster of material from Pipkin (1973) p. 68
7. Clip art photocopies of Bay psalm book, the Puritans, money, Indians, a monk, and a pioneer
8. Cutouts of trombones (2)
9. Twain, M. (1955). Huckleberry finn. Racine, Wisconsin: Whitman Publishing Co.

Procedures:

- + Begin lecture on Sacred Worship Music, starting with Wesley, using Pipkin (1973) p. 60-61, 67-73, and 80-85 up through 7. on the outline. Insert the following activities in the places in the outline cited below:
  - + p. 60 Display chart of comparisons between music and philosophies of Watts and Wesley after A. 2. [5, 7, 10]
  - + p. 68 Display poster which correlates with material from B. 1. through 7. [7, 10]

- + p. 69 and 70 Display clip art photos of Bay Psalm Book, Puritans, money, Indians, and a monk, as these items are mentioned on the pages. {S. had no noticeable reaction to the cartoonlike pictures.} [7, 10]
- + p. 70 Play taped excerpt of record M432, "American Vocal Music," Side 2 #1, 5, and 14. Read the words of each text first. The first one is soldier-like, the second uses unaccompanied voices. {S. asked whether churches had instruments at the time, and whether the Amish used music in their church services. One S. lives near the Amish, and he said that they do use music, but only the melody is sung in church (four-part harmony is used outside the church), and no instruments are used. T. answered the first question by saying it generally depended upon who in a congregation had an instrument available.} [7, 10]
- + p. 71 After B. 6., display cut-outs of trombones. [7, 10]
- + p. 71 After D. 2. B., display clip-art picture of a pioneer. [7, 10]
- + p. 73 After (8) (c), read an account of a revival meeting, and the music used, in Twain (1955) p. 93-96. {S. listened intently, and some laughed.} [1, 10]
- + p. 80 On 3. a. (1) and (5), write the names on the board. [7, 10]
- + p. 82 and 83 On C. 1., assign an ES student to read the quotation aloud. {T. called the S. by the wrong name, and the class laughed.} [2, 4, 7]
- + p. 84 and 85 List the names on the board. [5, 7, 10]  
Have an ES student read the quotation aloud on 4. b. {This S. does not read well; that may be why he was the last S. to finish the pretest MIAT.} [2, 4, 7]

{S. researching Zwingli commented on the dearth of sources for their papers. There were several requests that we do an extensive review for the exam.}

LESSON 14--SACRED WORSHIP MUSIC: MOODY, CONTEMPORARY  
TRENDS--February 8

Objectives--S. will be able to:

1. Describe the sacred music philosophy of Moody.
2. List contemporary trends in American Hymnody.
3. Review all major emphasized material to-date for the first exam (to be administered on February 10), as outlined on Review Sheet No. 1.

Materials:

1. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
2. Poster of major points from Pipkin (1973) p. 87 IV.
3. Poster "Thou Shalt Review"
4. Stopwatch
5. Bell
6. List of 84 review questions for Exam No. 1
7. Chalkboard
8. Valentine candy (enough for class)
9. Coin

Procedures:

- + Remind students that research papers are due on February 13, and that their first major exam will be administered in the next class session. Advise them that the syllabus topic "Evaluating Hymnody" will be delayed until after the exam, as will the reading assignments Berglund Chapters 6 and 7. [3]
- + Begin lecture on Sacred Worship Music, using Pipkin (1973) p. 85 from 8. b. through p. 87. Insert the following activity in the place on the outline cited below:
  - + p. 87 Display poster with the major points summarized under IV. [7, 10]
- + Begin review for Exam No. 1--Sacred Music Philosophy by displaying "Thou Shalt Review" poster. Explain the rules of the team competition "Thou Shalt Review" and appoint a timekeeper (an ISTJ student, because they want fairness, and are good at detail and routine) and scorekeeper (also an ISTJ). Give the timekeeper a stopwatch, and inform him/her that S. have 30 seconds in



which to give their answers; he is given a bell to ring. The scorekeeper gives one point for each correct answer, and records the points on the board. Divide the class into two teams, and they choose a name for their team. Ask each S. a question, going down the line, alternating teams. S. may use any notes or books they wish. If they are unable to answer, the next person in line on the other team tries. If neither can answer, no points will be given. A coin is tossed for which team will begin. Winning team members get Valentine candy, and the losing team members get consolation prizes (smaller candies). The game is over when the school bell rings. [2, 4, 5, 8, 11]

{S. answered 39 of the 84 questions the T. prepared before time ran out. The material covered concerned information discussed at the first part of the course. S. named the teams the "Sanhedrin" and the "Potatoheads." Many did not seem to have complete or well-organized notes. Two stated that they had no review sheet or worksheets; T. told them to make copies of other class members' sheets. S. did very poorly on questions 1 through 21 (concerning Merriam, Gaston, and theories of music's origin). Several questions were dropped when no one could answer. When this happened, the question was thrown open to the class at large to answer.}

## LESSON 15--EXAM NO. 1: SACRED MUSIC PHILOSOPHY--February 10

Objective--S. will be able to:

1. Demonstrate music achievement to-date via Exam No. 1.

Materials:

1. Copies of Exam No. 1: Sacred Music Philosophy (one per S.)

Procedures:

- + Write on board: "Research Papers Due Monday, February 13." [7, 10]
- + Comment that we will begin Evaluating Hymnody section in the next class session. [3]
- + Distribute Exam No. 1: Sacred Music Philosophy. {T. coded the answers onto computer answer sheets at a later time. This test did not have randomized answer slots; T. made a conscious attempt to make it content-valid. This exam was essentially the same exam given the previous semester in which the course was taught. Two S. missed the exam due to sickness, and took a make-up exam (the same test form); one of these make-up exams was administered after the tests were handed back in class, but the S. left the room while the rest of the class looked at their tests.}

## LESSON 16--EVALUATING HYMNODY--February 13

Objectives--S. will be able to:

1. Demonstrate several approaches to hymn evaluation.
2. Turn in research papers on evaluation of the music philosophies of several prominent men in church history.
3. Distinguish between taste and conviction.
4. Begin formulating and evaluating their own philosophy of church music, given a handout of Pipkin (Copyright pending) guidelines.
5. Recognize "problem" areas in music ethics and church ministry.

Materials:

1. Hymn evaluation charts (two per S.)
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. Handouts of Pipkin, S. (Copyright pending). Music and the church. Bradley, WV: Appalachian Bible College. (one per S.)
5. The holy Bible.
6. Music ethics discussion questions handouts (one per group of 5-6 S.)
7. "Pro Sacred Rock" and "Con Sacred Rock" handouts of quotations supporting each view (one of each per S.), derived from Ellsworth, D. (1979). Christian music in contemporary witness. Grand Rapids, Michigan: Baker Book House.

Procedures:

- + Collect research papers. {Four S. turned the papers in one day late, receiving the stated 10% penalty.}
- + Assign Barnes programmed text Chapter 1 (S. are to write in answers to each frame) on Rhythm.
- + Begin section on Evaluating Hymnody, as follows:  
Distribute Hymn Evaluation charts, two per student.  
Make comments and explanations of each category using Pipkin (Copyright pending) page g. S. complete one page, using the hymns "Will Jesus Find Us Watching" (Peterson, 1974, p. 148) and "Come, Ye Thankful People, Come" (Peterson, 1974, p. 526) as T. provides a verbal check

(see T. material below). Remind S. of the rating scale given by Pipkin (1973) for the category "Personal Rating," and advise them that their personal rating of the hymns does not have to be the same as that given by the T. Students have hymnals, and the hymns themselves are on overhead transparencies. [3, 8, 9, 11]

{T. had intended to project the charts on overhead transparency and complete them using overhead markers, but there was no extension cord, and the charts were too small to be meaningful on an overhead. Some S. had Peterson (1974) hymnals to follow in evaluating, and some used the Baptist Hymnal instead. The latter hymnal did not have verse four of "Come, Ye Thankful." One S. challenged the T.'s statement that the parables were meant for the kingdom age, and should not be applied to church age Christians. He stated that the context of the parables was open to Gentiles or Jews.}

#### Teacher's Material on Hymn Evaluation:

The Second Coming of Jesus Christ is spoken of in the four gospels, not the Rapture. The kingdom Jesus was offering to the Jews was the subject of these passages, and not the church. Many errors result when people confuse the gospel of Jesus' earthly kingdom with the church's mission. Songs which use the parables from the gospel of the kingdom and apply them to the church's function today cause people to be misled, and cause doctrinal error in some cases. The hymn "Will Jesus Find Us Watching" contains this problem. Read the words of the song, and tell me what parable is referred to in the text.

+ S. should identify the parable of the ten virgins.

The basis of the parable is in Matthew 25:1-13. There is another parable in the second verse of the hymn.

+ S. should identify the parable of the talents.

The basis of this parable is in Matthew 25:14-30. The songwriter mistakenly uses the parables as illustrations for the church.

Another old and often-used hymn is "Come, Ye Thankful People, Come." This song also mixes the gospel of the kingdom with that of the church. Read the text, especially verses two and three.

+ Have S. read silently.

Matthew 13:24-30 records the parable of the wheat and tares

to which the song refers. In verse 36, Jesus gives His own explanation of the parable. The "children of the kingdom" refers to the nation of Israel. Christ came to minister first to the Jews. The phrase "offenses purge away" implies that we must wait until that day to have our sins purged; not true! "First the blade and then the ear. . . appear" may imply some sort of progressive salvation. "Free from sorrow" is a false statement, because the scripture states that there will be tears in heaven.

- + Distribute handout of Pipkin (Copyright pending) p. 54-56. Read aloud and invite S. comments. Comment that these guidelines are representative of the sacred music philosophy advocated by Appalachian Bible College, Bradley, WV. [2, 3, 5] Insert the following comments:
  - + p. 54 "Free of primary associations. . . praise-worthy." Ask S. to give a scripture reference to support this view. [2, 8]
  - + p. 54 "Of as aesthetically. . . standards." Define the term aesthetics for S. again. [3, 5]
  - + p. 55 "Adjust itself. . . meeting there." Have S. list several of these circumstances. [2, 8] {S. listed sunrise services and campfire services.}
- + Divide class into six groups of five each. Each group is given one page of music ethics discussion questions, and is assigned to discuss two of these. Each group member is also given two handouts: "Pro Sacred Rock," and "Con Sacred Rock." S. may use any of these quotations to support their positions on the discussion questions. Each group elects a secretary, who is given a sheet on which to record their discussion; each sheet has the numbers of the questions that group is assigned, and the group number. {Since many S. were absent, groups consisted of only four S. each. Because distributing the handouts took longer than expected, only ten minutes were left for this activity, and S. were permitted to take all handout materials home; ten more minutes were allowed in the next class session for continuation of the discussion.} [2, 8]

## SECOND SECTION OF COURSE--MUSIC FUNDAMENTALS

LESSON 17--EVALUATING HYMNODY; INTRODUCTION TO RHYTHM:  
BEAT, MELODIC RHYTHM--February 15Objectives--S. will be able to:

1. Distinguish between taste and conviction, according to the Habegger (1979) article.
2. Recognize and discuss "problem" areas in music ethics and church ministry.
3. Demonstrate the difference between the beat and the melodic rhythm of a known hymn.

Materials:

1. Transparencies:
  - a. Evolution of notation, from Machlis, J. (1970). The enjoyment of music (3rd ed.). New York: W. W. Norton and Company. p. 247.
  - b. "Jesus Loves Me" (Peterson, 1974, p. 479)
  - c. Hymn Evaluation Chart from Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
  - d. "The King Is Coming" (words only, teacher-made)
2. Habegger, C. (1979). Keynotes on music standards, Faith for the Family, 7(8), 5.
3. Gaither, B. (1972). The king is coming. In Bill Gaither Choir Series No. 4, with SATB arrangements by Harold Lane. Grand Rapids, Michigan, p. 2-4.
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Chalkboard/chalk
6. Overhead projector/screen
7. Piano
8. Graded Exam No. 1 papers

Procedures:

- + Project transparency of words of "The King Is Coming."  
 Play one verse of "The King Is Coming" on the piano.  
 Play and sing one verse and chorus. S. fill out Hymn Evaluation chart for "The King is Coming," as T. does the same on an overhead chart with markers (see T.'s material below). [3, 7, 8, 9, 10, 11]

[T. brought an extension cord for this lesson. One S. (an ES) challenged the T.'s comments on the song. He stated that the song could be referring to the New Jerusalem.

Another S. countered by stating that the chorus uses the words "trumpet" and "coming for me," which would support the T.'s view. T. stated that she could see the first student's view as a possibility, but other S. agreed that the very vagueness of the words used obscure the composer's intended meaning. T. commented that there is no need to use music with ambiguous texts when there is much music that is more clearly worded.} [2, 3]

#### Teacher Material on Hymn Evaluation:

A gospel song which is very popular is "The King Is Coming." Let's read the text and listen to the music, then compare it to God's Word.

+ Play and sing as described above.

The last sentence sums up the first verse: "Work on earth has been suspended." There is no scriptural support for the idea that when Jesus comes to earth all work stops. Humans will continue in their sinful ways until they are judged by Jesus Christ. Notice that the songwriter uses the words "as the King comes through the gate," and the title of the song uses the word "King" also. There is no hint of the Rapture, because the composer has stated in interviews that his belief that Christians will go through the seven years of Tribulation, and then Jesus will come to set up His kingdom on earth. We at PBC believe that this is an error. In I Thessalonians chapters four and five, we read an account of the Rapture of Christians before the Tribulation begins. The "day of the Lord" referred to in chapter five, verse two, is a reference to the Tribulation, a time when God intervenes in men's affairs. We know this from Malachi 4:5-6.

The third verse of the song has another kind of error in it. "The age of sin and wrong" will not be over at Jesus' coming as King. He will be reigning a thousand years, but the age of sin and wrong ends only at the conclusion of those years. Revelation 20:7-8 confirms this fact.

One last weakness of the song is the composer's colorful idea that Christians will sing "Amazing Grace" at the Second Coming. There is no Biblical foundation for the idea, and in fact, Revelation refers to other songs which are more likely to be sung at this time.

+ Read highlighted excerpts from Habegger (1979). Advise S. to take notes. Comment that the views expressed in the article are representative of the music philosophy upheld by Bob Jones University, Greenville, SC. [3, 5]

{S. groaned when the T. mentioned the University, perhaps because it is a rival school.}

- + Divide S. into the same groups as in the last class session, and ask them to finish their discussion of music ethics questions. Allow ten minutes. Collect the comments recorded by each secretary, commenting that these will be printed up and distributed to all class members in a subsequent session. [2]

#### SECTION TWO OF COURSE: FUNDAMENTALS OF MUSIC

"What is the printed page? Is it music?"

- + S. should derive that it is a set of symbols which represent sounds, and is not music because music is something which is heard. [2]
- + Project transparency on the evolution of notation (Machlis, 1970, p. 247). [7, 10]
- + Project transparency of Peterson (1974) p. 479 notation of "Jesus Loves Me" to demonstrate modern-day symbols. [7, 10]

"Why was a system to write down music needed?"

- + S. should derive that notation is needed to save a musical idea for later, and so that someone else could perform the idea in the same way at another time. [2]
- + Distribute Peterson (1974) hymnals. Write the word "beat" on the board.

{There was no chalk in the classroom today, so no words were written on the board.}

"What is 'beat'? Does most music have it?"

- + Sing the first verse of the hymn "Glory to His Name" (Peterson, 1974, p. 489). [7, 10]
- + Have S. define "beat" as a steady, regular, or even pulse which underlies most hymns. [2]
- + Clap beat sometimes, melodic rhythm sometimes while singing the first verse of "Glory." [7, 10] Ask S. to nod their head when they hear the beat, shake their head when they do not. (Assist them if necessary.) [4, 7]



- + Listen as S. sing and clap beat of the hymn. [4, 7]
- + Write the word "rhythm" on the board.  
"What is 'rhythm'?"
- + Sing "Glory" and clap the melodic rhythm. [7, 10]
- + S. should define "rhythm" as combinations or arrangements of long and short sounds. [2]
- + Sing and clap the melodic rhythm of "Glory", as S. clap melodic rhythm. Add the word "melodic" to "rhythm" on the board. [4, 7, 10]  
"We have just clapped the melodic rhythm, or rhythm of the words of the melody (tune)."
- + Assign Barnes Chapter 2.
- + In the last ten minutes of class, distribute Exam No. 1 papers which have been graded. S. look them over, and turn them back in. [11] {Two S. failed to turn them back in; notes to that effect were put in their mailboxes, and the tests were returned promptly.}

LESSON 18--INTRODUCTION TO RHYTHM: BEAT, MELODIC RHYTHM, ACCENT, TIME SIGNATURES (TWO-FOUR, THREE-FOUR, FOUR-FOUR, SIX-FOUR), NOTE/REST VALUES (QUARTER, HALF, WHOLE)--February 17

Objectives--S. will be able to:

1. Demonstrate the difference between the beat, the melodic rhythm, and (metric) accent of a known hymn.
2. Repeat #1 with ensemble performance of different lines.
3. Distinguish between symbols for whole, half, and quarter notes and their corresponding rests, by clapping or tapping patterns using only these in various combinations (where quarter note equals one beat).
4. Repeat #3 using a known hymn, while following the melody line in a hymnal.
5. Verbalize what time signatures mean, and show practical working knowledge by accenting the first beats of melodic rhythms of known hymns in #4. S. will observe bar lines as they do this, using hymns in two-four, three-four, four-four, and six-four meters.
6. Demonstrate a counting system for known note values.

Materials:

1. Chalkboard
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Overhead projector/screen
4. Piano
5. Transparencies:
  - a. Cook, D. C. (1980). Music is for children, Level 2--Rhythm. Elgin, Illinois: David C. Cook, Company. Rhythm pyramid, #26.
  - b. "Disappearing Quarter Notes/Half Notes/Whole Notes" (teacher-made)
  - c. Chart 1 (teacher-made)

Procedures:

- + Review beat and melodic rhythm by writing the terms on the board, and having S. define them. [2, 7, 8, 10]
- + Have S. sing and clap the melodic rhythm of "Glory" (Peterson, 1974, p. 489) as T. listens. [4, 7]
- + Have S. clap the melodic rhythm of "Glory" as T. listens. [4, 7]

- + Sing "Glory" while half of S. tap the beat on their desks, and half clap the melodic rhythm. [2, 4, 7]
- + Listen, while the groups switch parts (no singing). [2, 4, 7]
- + Write "accent" on the board.  

"What is the 'accent'? How often does it recur in 'Glory' (every how many beats)?"
- + Sing and clap the accented beats only. [7, 10] S. should derive that accents are stressed beats, recurring every four beats in "Glory." [2]
- + Sing and play the hymn on the piano, while half of S. tap the beat on their desk, and half tap their toes on the accent. [2, 4, 7, 8, 10]
- + Sing and play the hymn, while one-third of S. tap beat on their desk, one-third tap their toes on the accent, and one-third clap the melodic rhythm. [2, 4, 7, 8, 10]  

"We have created 'meter' for this song."
- + Write the word "meter" on board.  

"In music, meter is the recurrence of accented beats, grouping them. Meter is indicated by a 'time signature' or 'meter signature' at the beginning of each song."
- + Write these terms on board.  

"It consists of two numbers, top and bottom. The top number tells how often the accent will recur. In 'Glory,' the four on top means that the accent will recur every four beats." [5, 7, 10]
- + Repeat activities above on beat, melodic rhythm, and accent using the hymn "Stand Up, Stand Up for Jesus" (Peterson, 1974, p. 378) as needed. Add the following activity for accent: "Show the accent this time by clapping only the accented beat, and doing other beats up your arm." Demonstrate and S. do this. [1, 8]  

"From your reading, what symbols indicate sounds and silences?"
- + S. should answer, "Notes and rests." [2, 8]  

"From Barnes Chapter 1 you have learned these notes. . .

- + Notate whole, half, and quarter notes on board.  
     ". . .and these rests.
- + Notate whole, half, and quarter rests on board.  
     "Why is a half note called by that name?"
- + S. should answer, "It is half as long as a whole." [2, 8]  
       
     "If a whole note equals 16,000 beats, what does a half note equal?"
- + S. should answer, "Eight-thousand beats." [2, 8]  
       
     "A half note is a symbol for a sound whose duration is half as long as that of a whole note. The quarter is one-fourth as long as the whole, and half as long as the half note. Rests correspond accordingly."
- + Project Cook (1980) transparency #26: Rhythm Pyramid. [5, 7, 10]  
       
     "The bottom number of a time signature tells which of these symbols will be used to represent one beat. Look at Peterson (1974) p. 50 'Fairest Lord Jesus.' The top number is four and the bottom number is four. The bottom number means that the quarter note will symbolize one beat throughout the hymn. A two on the bottom would mean what?" [5]
- + S. should answer, "That a half note symbolizes one beat." [2, 8]  
       
     "Is it possible to have a 3 on the bottom?"
- + S. should answer, "No. There is no note value called a 'third'." [2]  
       
     "What are bar lines for?"
- + Write term on board.
- + S. should answer, "To separate each group of beats depending on the accent." [2]  
       
     "The accented beats usually come immediately after the bar lines in the hymnal we are using." [5]
- + Sing "Fairest" while S. listen and clap the accent. They

are to listen and watch for the bar lines occurring before their claps. [7, 9, 10]

"The distance between two bar lines is called a 'measure.'"

- + Write term on board. [5, 7, 10]
  - + Draw the following on the board:  $\frac{2}{4}$  ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 "Where should the bar lines go?"
  - + S. should answer, "Every two beats."
  - + Add accent marks and bar lines. [2, 7, 8, 10]
  - + Sing "Tell It to Jesus" (Peterson, 1974, p. 347), while S. sing and tap the beat. [4, 7, 8, 10]
  - + Sing "Tell" as S. sing and clap the melodic rhythm. [4, 7, 8, 10]
  - + Listen as half of S. tap the beat, and half clap the melodic rhythm. [4, 7, 8, 10]
- "What words do you sing when the melodic rhythm and beat occur exactly together?" Sing as S. tap beat. [4, 7, 9, 10]
- + S. should answer, "'Are you weary,' '-hearted,' 'are you grieving,' '-parted,' 'you've no other.'" [2]
- "These occur exactly with the beat because the time signature bottom number was four, telling us that quarter notes symbolize one beat. The words you pointed out all have quarter notes above them. In other words, the beat equals the rhythm when the rhythm has quarter notes." [5]
- "How often does the accent recur in 'Tell'?"
- + S. should answer, "Every four beats." [2, 8]
  - + Have S. examine Peterson (1974) p. 347 and describe the time signature. [2, 9]
- "Notice that notes have a head and a stem (except whole notes). Stems may be inverted, but this does not change their length." [5, 9]
- + Project transparency: "Disappearing Quarter Notes/Half

Notes/Whole Notes." S. clap on quarter notes, hands pulsing out to the side on quarter rests. For half notes, S. clap and move folded hands up on the second beat, hands pulsing out to the side twice for half rests. For whole notes, S. clap and move folded hands up three times, and pulse out to the side four times on whole rests. [4, 7, 8, 9, 10]

- + Project transparency of Chart 1. S. clap it with the above motions. S. then repeat it without teacher help. [4, 7, 8, 9, 10]
- + Sing and play "Come, Christians, Join to Sing" (Peterson, 1974, p. 55) as S. clap the melodic rhythm using the above motions, while following the melody line in their hymnals. [4, 7, 8, 9, 10]
- + Remind S. that there will be a quiz on rhythm one week from today. [3]

LESSON 19--INTRODUCTION TO RHYTHM: TIES, NOTE/REST VALUES  
(EIGHTHS, SIXTEENTHS)--February 22

Objectives--S. will be able to:

1. Accomplish objectives #1-6 from Lesson 18.
2. Add a working and performing knowledge of eighth notes and rests, sixteenth notes to their rhythm repertoire. Figures used will include paired eighths (flags and beams), groups of four sixteenths (flags and beams), the eighth-two-sixteenths figure, and the two-sixteenths-eighth figure.
3. Perform and explain ties.

Materials:

1. Chalkboard
2. Transparencies:
  - a. "Jesus Loves Me" from Peterson (1974) p. 479.
  - b. Chart 1 (teacher-made)
  - c. Chart 1a (teacher-made)
  - d. Cook, D. C. (1980). Music is for children, Level Level 2--Rhythm. Elgin, Illinois: David C. Cook, Company. Rhythm sentences, #5; Ties, #11; Rhythm pyramid, #26; Rhythms for a four-part ensemble, #27.
  - e. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Rhythm pyramid, #5.
  - f. "Piedmont Rap" (teacher-made)
  - g. Chart 2 (teacher-made)
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. Overhead projector/screen
5. Set of chromatic resonator bells
6. Overhead transparency markers

Procedures:

{Before class, one S. asked what the C and alla breve symbol mean. These occurred in the Barnes text. T. answered that they stood for four-four and two-two time, respectively.}

- + Draw a rest pyramid on the board using whole, half and quarter rests. {The overhead screen would not retract, and the board was partially covered, making viewing difficult.} [5, 7, 8, 10]
- + Present the analogies which follow to help S. assimilate the rest symbols: "Whole rests are 'strongest' (longest)

and hang from the 'tree limb' (staff line). Half rests are not quite as 'strong' (long), and must sit under the 'tree' (on staff line). Quarter rests are weakest (shortest), and they fell off the tree and got 'broken.'"

- + Describe which lines the alto, tenor, and bass singers read in hymnals, and demonstrate on overhead transparency of Peterson (1974) p. 479 "Jesus Loves Me," tracing each with a marker. [5, 7, 8, 10]
  - + Listen as S. (divided in half) clap Chart 1 (on overhead transparency), with the first group clapping lines 1-4, and the second group clapping lines 5-8, simultaneously. [2, 4, 7, 10]
  - + Listen as S. clap Chart 1 (overhead), thinking the first two lines silently, clapping the second two lines, thinking the next two lines, etc. [2, 4, 7, 10]
  - + Listen as S. clap Chart 1a, with hands pulsing twice for half notes, hands out to the side on rests, etc. [2, 4, 7, 8, 10]
  - + Project Cook (1980) transparency #5 (top only). S. perform the top half in canon: half of S. play C pentatonic resonator bells (one bell each), while other half claps. Distribute bells to second group, and S. switch roles. [2, 4, 6, 7, 8, 10]
  - + Project Cook (1980) transparency #27 (top three lines--ensemble). S. perform the lines as an ensemble, as follows: group one claps, group two pats, group three snaps. [2, 4, 7, 8, 10]
  - + Write symbol for tie on board, using two quarter notes. [5, 7, 10]
- "This symbol adds the duration value of one note to another. The sound lasts the value of both added together. Do not perform the second note, only the first." [3, 5]
- + Have S. perform Peterson (1974) p. 397 as follows: half tap toes on the beat, half clap melodic rhythm. [2, 4, 7, 8, 10]
  - + Have S. sing the counts as follows: quarter notes="one;" half notes="one-two;" and whole note tied to quarter note="one-two-three-four-five," etc. {One S. asked what the two-two time signature means. Another asked why the first measure only had three quarters. T. answered,



"There are two half notes or their equivalent in each measure, and half notes are counted as one. The three notes at the beginning are called 'pick-up' notes; the missing beat is at the end of the song. This is done because the accent in the words falls after 'I have de-.'" In general, S. seemed confused and uncertain when doing this activity.} [4, 7, 8]

- + Have S. perform Cook (1980) transparency #11 (ties), the first and last lines only. They clap notes as usual, (four pulses on whole notes, etc.) patting their upper arms on tied (second) notes. [4, 7, 8, 10]

- + Draw pairs of eighth notes on the board with both flags and beams, stems up and stems down. Place equal signs between the pairs.

"Notice that eighth notes are 'fancier' to draw than any so far. Generally, the 'fancier' the note, the shorter it will sound. These symbols are a way to further subdivide note values into shorter sounds." [3, 5, 7, 10]

- + Project rhythm pyramid (Cook, 1980) transparency #26.

"Notice that two eighths equal one quarter."

- + Project Cook (1983) transparency #5.

"Notice that four sixteenths equal a quarter in length, two sixteenths equal an eighth." [3, 7, 10]

- + Ask S. to perform "Piedmont Rap" overhead as an echo to the T.'s chanting. S. maintain a pat-clap quarter-note ostinato, and chant in quarters. Repeat, with S. patting a half-note ostinato, and chant in half notes (one syllable per pat), in quarter notes, in eighth notes, and in sixteenth notes. Transfer the chanting to C pentatonic resonator bells (one per student), with half of the S. continuing to pat the half-note ostinato. [2, 4, 6, 7, 8, 10]

"The eighth rest looks like a seven."

- + Notate eighth rest on board.

"It takes two of these to equal a quarter rest, just like it takes two eighth notes to equal a quarter note." [3, 5, 7, 10]

- + Have S. chant Chart 2 (overhead), using fruit names as

follows: apple (two eighths), huckleberry (four sixteenths), apricot (two-sixteenths-eighth), strawberry (eighth-two-sixteenths), pie (quarter). [2, 4, 7, 8, 10]

+ Assign Barnes Chapter 3.

LESSON 20--INTRODUCTION TO RHYTHM: TIES, NOTE/REST VALUES,  
(EIGHTHS, SIXTEENTHS, DOTTED WHOLE AND HALF)--  
February 27 (February 24 was a snow day)

Objectives--S. will be able to:

1. Practice drawing symbols for rhythm notation studied to-date, with stems up and down, flags and beams.
2. Correctly count and perform dotted half and whole notes, where quarter notes are the beat.
3. Demonstrate knowledge that figures performed in last class session (paired eighths, four sixteenths, eighth-two-sixteenths, and two-sixteenths-eighth) equal a quarter note in length.
4. Practice number and fruit-name counting systems in counting melodic rhythms of hymns.
5. Define "double bar" and use it correctly in notation.
6. Place bar lines in two-four, three-four, and four-four meters, given rhythmic figures they know.
7. Demonstrate rhythm achievement via Quiz No. 1.

Materials:

1. Quiz No. 1--Rhythm (one per S.)
2. Handouts of music ethics group-work results (one per S.)
3. Poster with 5 rhythmic figures as used on Chart 2 transparency and their fruit names. Colored drawings of each fruit are placed near the printed names.
4. Transparencies:
  - a. Chart 2 (teacher-made)
  - b. Blank transparency
  - c. Cook, D. C. (1981). Music is for children, Level 2--Harmony. Elgin, Illinois: David C. Cook, Company. Blank staves, #20.
5. Poster of counting system for figures on Chart 2 ("one-e-and-a," etc.)
6. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
7. Overhead projector/screen
8. Poster showing each Chart 2 figure followed by an equals sign and a quarter note symbol
9. Overhead transparency markers

Procedures:

- + Announce that Quiz No. 1 will be administered at the end of today's class, covering Barnes Chapters 1 and 2; the quiz will take approximately 10-20 minutes.

- + Distribute handouts of results of music ethics group-work done on February 13 and 15.
- + Display poster of fruit names and rhythmic figures used in Chart 2. S. copy these. S. chant Chart 2 overhead. [2, 3, 4, 5, 7, 8, 10]
- + Have S. perform Chart 2 overhead with pats, claps, snaps, etc. Ask them to think the fruit names as they do this, especially on rests. Alternate boys and girls, or halves of room on each line. [2, 4, 7, 8, 10]
- + Display poster of counting system for the figures used on Chart 2. Repeat the previous activity, using the counting system, and having S. chant instead of doing movements. [2, 4, 7, 8, 10]
- + Have S. count aloud the melodic rhythms of Peterson (1974) p. 137 (stems up only), 261 (ask S. how long the word "way" should be; S. should answer two beats), and 27 (explain anacrusis again, and comment that dotted half notes will be given three counts, which will be explained later). Ask S. to notice the time signature of each hymn. Have S. sing the hymns with counts instead of words; sing the hymns with fruit names (add "orange" for half notes). Have S. clap and chant with "Lye" the melodic rhythms of these hymns. [1, 2, 3, 4, 7, 8, 10, 11]
- + Summarize the five figures used on Chart 2 by displaying a poster showing that each figure equals a quarter note. [3, 7, 8, 10]
 

"Dots add to a note's length or value. Half notes tied to quarters are equal in value to a dotted half note. The rule is that dots add to a note half of the note's value without the dot. Using the rule, what is a dotted whole note worth, if a whole note is four beats?" [3, 5]
- + S. should derive that it is six beats, being equal to a whole note tied to a half. [2, 8]
- + Have S. draw rests, notes, and dotted notes that have been learned on scrap paper, as T. draws them on a transparency overhead. Comment that notes should look like ps or ds, rather than bs or gs. [3, 4, 7, 8, 10]
 

"A double bar consists of two bar lines, used at the end of a section, or end of a piece." [3, 5]
- + Project Cook (1981) transparency #20 with known rhythms

notated on it (two-four and three-four meter). Ask Sensing S. to tell T. where to place bar lines with markers. [2, 7, 8, 10]

- + Review what the numbers of time signatures mean. Ex. "Three-four means that there will be three quarter notes or their equivalent in each measure." [3, 8]
- + Administer Quiz No. 1--Rhythm (20 minutes).

## LESSON 21--THE STAFF--March 1

Objectives--S. will be able to:

1. Practice a number counting system for rhythms of hymn melodies.
2. Practice performing dotted half and whole notes, where quarter note is the beat.
3. Demonstrate understanding of the staff: lines and spaces, clef signs, names of notes, and the grand staff.
4. List letter names in the music alphabet, and in the music alphabet by thirds.

Materials:

1. Graded Quiz No. 1 papers
2. Poster of counting system for figures on Chart 2 ("one-e-and-a," etc.)
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. Overhead projector/screen
5. Transparencies:
  - a. Chart 2 (teacher-made)
  - b. Chart 13 (teacher-made)
  - c. Cook, D. C. (1980). Music is for children, Level 2--Rhythm. Elgin, Illinois: David C. Cook, Company. Grand staff for placing notes, #2.
  - d. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Names of notes on the grand staff, #2; Grand staff for placing notes, #3; Treble staff, #10.
6. Chalkboard
7. Overhead transparency markers
8. Piano
9. Posterboard staves (enough for half the class)
10. Pencil made in treble clef shape
11. Flashcards (teacher-made) of treble and bass clef signs

Procedures:

- + Distribute the graded Quiz No. 1 papers. Answer S. questions concerning them.
- + Review the counting systems poster.
- + Have S. chant Chart 2 overhead with counting. [2, 4, 7, 8, 10]
- + Have S. sing Peterson (1974) p. 208 with counting: they

are to sing with counts, chant with counts, clap and sing with "Lye." [2, 4, 7, 8]

- + Project Chart 13 overhead transparency which concerns dotted notes. Have S. clap it. Have S. notice the six-four time signature. Ask S. to chant the syllable "No" and pat the beat; ask them to notice that dotted half notes are three pats (beats) and dotted wholes are six. [4, 7, 8, 10]

- + Review the four properties of sound: volume, duration, tone quality, and pitch.

"Up to this point, we have been talking mainly about the duration aspect of sounds. Now we will begin talking about pitch." [3, 5, 8]

- + Project Cook (1983) transparency #3. [7, 10] Write the term STAFF on the board.

"The staff is like a ladder. Higher pitches are placed higher on the staff."

- + Trail fingers in a glissando up the piano.

"Lower ones are placed lower on it."

- + Glissando down the piano. [7, 10]

- + Compare the staff lines to the fingers, and the spaces to the spaces between fingers. [7, 10]

"Staff lines are numbered like this:"

- + Write the numbers from bottom to top on the #3 overhead. [3, 5, 7, 10]

- + Distribute posterboard staves.

- + Have half of S. point to the number of the line or space the T. calls out on a hand staff, half point to poster staves. [2, 4, 6, 7, 10, 11]

- + Ask S. to demonstrate three high note locations on hands or posters, and three low ones. Ask them to demonstrate three lines, three spaces. [8, 11]

"What are clef signs for? They show that the staff on which they are placed contains relatively high or low pitches. They are more specific than the staff alone."

- + Project Cook (1983) transparency #3 again, and draw treble and bass clefs on it. Write TREBLE CLEF and BASS CLEF on the board.

"The treble clef (also called G clef) is used to indicate that music on the staff is for relatively higher voices and instruments; for example, women's and children's voices, higher instruments such as flutes, and music on the right side of the piano. The bass clef (also called F clef) is for relatively lower pitches, such as music for men's voices, lower instruments like the tuba, and the left side of the piano. The bass clef names line 4 as F. It used to look like an Old English F."

- + Draw this on the board.

"The big dot is on the fourth line and two little dots surround the fourth line."

- + Write F on line 4 of Cook (1980) transparency #2. The treble clef names the second line as G. It used to look more like a G."

- + Draw a cursive capital G and the treble clef on the board.

"It crosses the G line four times."

- + Draw this on Cook (1980) transparency #2 and on transparency #10 (Cook, 1983) with xs. Display pencil made in the treble clef shape. [3, 5, 7, 10]

- + Introduce GRAND STAFF (term on board). Add bracket to Cook (1980) transparency #2. [3, 5, 7, 10]

- + Ask S. to locate grand staves in the Peterson (1974) hymnal (any page). [4, 8]

- + Write the term MUSIC ALPHABET on the board.

"The music alphabet starts over after G." [3, 5, 7, 10]

- + Write the term MUSIC ALPHABET BY THIRDS on the board.

"Every other letter is skipped." [3, 5, 7, 10]

- + Write the letters on the staff lines and spaces (bass and treble) on Cook (1980) transparency #2.

"If we know the treble clef G, the other steps and spaces in the ladder are in alphabetical order going up, and



backwards coming down."

- + Demonstrate this on Cook (1980) transparency #2, and Cook (1983) transparencies #2 and #3.

"The same principles apply to the bass clef."

- + Demonstrate this similarly. [3, 5, 7, 10]
- + Notate Middle C on Cook (1983) transparencies #2 and #3.

"Why do you think this is called Middle C?"

- + S. should answer, "Because it occurs in the middle between the two staves." [2]
- + Have S. demonstrate on poster and hand staves the letters forward and backward from the bass clef F and the treble clef G lines as T. says them aloud. [4, 7, 8, 10]
- + Have S. demonstrate specific letters on poster and hand staves by pointing to them, given a clef sign on a flash card. Provide a verbal check by saying, "If you pointed to the top line, you were right," etc. [4, 7, 8, 9, 10, 11]
- + Assign Barnes Chapter 4.

## LESSON 22--THE STAFF; THE KEYBOARD--March 3

Objectives--S. will be able to:

1. Demonstrate understanding of the staff: lines and spaces, clef signs, note names, ledger lines, and the grand staff. They will do this by playing a tone bell at the right time when reading simple notated melodies. The class will play as a group; this activity will also reinforce knowledge of rhythms.
2. Identify the number of groups of two and three black keys, and demonstrate "up" and "down" the keyboard.
3. Review equivalencies of tied notes and dotted notes.

Materials:

1. Transparencies:
  - a. Cook, D. C. (1980). Music is for children, Level 2--Rhythm. Elgin, Illinois: David C. Cook, Company. Grand staff for placing notes, #2.
  - b. Cook, D. C. (1981). Music is for children, Level 2--Harmony. Elgin, Illinois: David C. Cook, Company. Six melodies, #7; Sound-alikes, notes with same rhythm values, #11; Grand staff and notes, #12.
  - c. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Names of notes on the grand staff, #2; Grand staff for placing notes, #3; Overlays for 5, 7, and 11, #8.
  - d. Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. The spaces between the two inner staves, Lesson 9; The four staves, Lesson 10.
  - e. McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Worksheet 1.
2. Floor staff made of a shower curtain with electrical tape for staff lines
3. Chalkboard
4. Posterboard staves (teacher-made) for half the class
5. Checkers (enough for half the class size, each S. getting 5 or 6)
6. Chromatic resonator bells
7. Handouts of Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. Lesson No. 1. (one per S.)
8. Overhead transparency markers
9. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)

## 10. Two pianos

Procedures:

- + Project Cook (1981) transparency #11 (on tied notes and dotted notes). Review why these are equivalent ways of notating. [7, 8, 10]
- + Project Cook (1980) transparency #2 to review the grand staff. [7, 8, 10]
- + Display floor staff by hanging it on the board. Review clef signs and their meaning. [7, 8, 10]
- + Review the music alphabet and music alphabet by thirds. Say a series of notes by thirds aloud, such as A, C, E, G, etc. [8, 10]
- + Review the names of the treble and bass lines and spaces using Cook (1983) transparencies #2 and #3, and Cook (1980) #2. [7, 8, 10]
- + Give an illustration of line notes by placing arms above and below the head, and space notes by placing the hands coming into the ears. Write line and space notes on the board staff too. [1, 3, 7, 8, 10]
- + Distribute posterboard staves to half the class.
- + Have S. "notate" a given letter name on poster or hand staves. Those with poster staves do this with checkers placed on the correct line or space as note heads. Tell which clef S. are to imagine. [4, 7, 9, 10]
- + Provide a verbal check, as in last class session. [11]
- + Distribute resonator bells, one to each student. Call out various series of note names, making up tunes they know, or simple improvised patterns (Ex. "Are You Sleeping," "Merrily We Roll Along"). Chant in rhythm desired. S. are to play their bell at the right time. (Note names are printed on bells.) [2, 4, 7, 10]
- + Repeat previous activity, but S. read from notation on Cook (1981) transparencies #12 and #7 (through the fourth series).
- + Distribute handouts of Schaum (1946) Lesson No. 1. Remind S. to look at the note head, not the stem in naming notes; thus, S. are to ignore rhythm.

- + Have S. complete the worksheet, then check their own papers as individuals volunteer the answers when all are finished. The answers should spell words. [7, 8, 10, 11]
- + Write the term LEDGER LINES on the board.
 

"This is a way of extending our staff 'ladder.' If we tried to add extra long lines to the staff, it would be very difficult to read, so instead these short added lines are used. This helps us notate very high and very low notes above and below the staves, and between them." [3, 5, 7, 10]
- + Call on individuals at random to identify ledger-line notes on the overhead transparencies from Schaum (1946) Lesson 10 (S. study this overhead first as it is explained), and Lesson 9. Complete these two transparencies with a marker as S. identify the notes. [7, 8, 10, 11]
 

"Next we will learn our way around the piano keyboard. This material can be found in Barnes Chapter 4. To the right is 'up' the keyboard, or higher."
- + Demonstrate with a piano glissando to the right.
 

"To the left is 'down' the keyboard, or lower."
- + Demonstrate with a piano glissando to the left.
- + Project Cook (1983) #8 as an overlay for Cook (1981) #8 transparency. [3, 5, 7, 10]
- + Distribute handouts of Swanson-Sannerud (1977) back cover.
 

"There are groups of three and groups of two black keys alternating up and down the piano keyboard."
- + Project Cook (1981) transparency #8, and have S. refer to their Swanson-Sannerud (1977) handout.
- + Project McIntosh (1955) Lesson 1 transparency.
 

"How many complete groups of each are there in a full keyboard?"
- + Circle groups of two in green, groups of three in red on the transparency keyboard. [3, 5, 7, 9, 10, 11]

"Remember Middle C? It may be located on the piano by finding the center group of two black keys (usually under the brand label) and going to the left one white key."  
[3, 5, 8]

- + Ask S. to locate Middle C on the Swanson-Sannerud (1977) handout. Mark it on overhead #8.
- + Have each S. come to the pianos and locate Middle C this way. [4, 7, 8, 9, 10]

## LESSON 23--THE STAFF; THE KEYBOARD--March 13

Objectives--S. will be able to:

1. Review the staff note names, adding the outer lines (to three lines above and below the staff) by drawing whole notes of the given letter on either staff on the board.
2. Review the location of Middle C on the piano.
3. Name any piano key, white or black, including sharp and flat names of white keys (E-sharp, etc.).
4. Locate notes written on the grand staff on the piano keyboard (including ledger lines to three lines above and below the staves).
5. Define sharps and flats relative to the keyboard, and demonstrate by playing a note notated on the staff in the correct location on the piano.
6. Identify the highest and lowest piano keys, and the number of piano keys on a full-size keyboard.

Materials:

1. Chalkboard
2. Transparencies:
  - a. Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. The spaces between the two outer lines, Lesson 9.
  - b. McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Lesson 1; Worksheet 1; Lesson 9.
  - c. Cook, D. C. (1981). Music is for children, Level 2--Harmony. Elgin, Illinois: David C. Cook, Company. Keyboard for building scales, #8.
  - d. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Keyboard and staff, #7; Overlay for 5, 7, and 11, #8.
3. Overhead transparency markers
4. Piano
5. Chalk staffliner
6. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)

Procedures:

- + Remind S. that Quiz No. 2 on the staff and the keyboard (Barnes Chapters 3 and 4) will be given in the next class session.

- + Notate the treble and bass staves on the board, and write in the letter names, adding one-line ledger notes. [3, 8]
- + Choose ES students, and call out various note names. S. chosen notate in whole notes on the staff at the board the letter names given. They are to use both clefs, and inform them that more than one answer is correct; for example, E may be found both on the first line and fourth space of the treble staff. [2, 3, 4, 7, 8, 9, 10, 11]
- + Ask S., called upon at random, to identify ledger line notes on Schaum (1946) transparency Lesson 9. Write these letters on the transparency. They spell words. [2, 4, 7, 8, 10, 11]
- + Review procedure for locating Middle C on the piano. [8]
 

"Notes and letters may be located quickly by reference to the groups of black keys."
- + Project McIntosh Lesson 1 transparency (bottom part). [3, 5, 7, 10]
- + Ask several S. to play all of the Cs on the piano, with reference to the groups of two black keys. [2, 4, 7, 9]
 

"The white keys are alphabetical."
- + Project Cook (1983) transparency #8 as an overlay on the Cook (1981) #8 one. [3, 5, 7, 10]
- + S. are to copy these onto their keyboard (Swanson-Sannerud, 1977) handout.
 

"On a full keyboard, the lowest key is A." [5]
- + Have one S. confirm this by coming to the piano. Ask several S. to play all of the As, Bs, Cs, etc. on the piano called out by the T., with reference to the black key groups. [2, 4, 7, 9]
 

"When you move down the keyboard, then you are doing the alphabet backwards, just like going down on the staff."
- + Highlight this on the Cook (1983) overlay transparency #8.
 

"The highest key on a full keyboard is C." [3, 5, 7, 10]
- + Have one S. confirm this by coming to the piano. [4, 7]

"There are 88 keys in all, black and white." [5]

- + Ask S. to volunteer answers to transparency McIntosh (1955) Worksheet 1 overhead. Write in their answers with a marker. [2, 3, 7, 8, 10, 11]

- + Notate fourth-space treble E on the board.

"Which E is this on the keyboard? Orient yourself and the note to Middle C on the staff and on the piano." [3, 7, 8, 10]

- + Have several play the note on the piano, and other notes as they are notated on Cook (1983) transparency #7, both clefs. The other S. locate the notes on their paper keyboard handouts. [2, 4, 7, 8, 10, 11]

- + Notate a sharp sign on the board.

"This symbol means to play one piano key higher (whether it is black or white) than the letter name without it.

- + Notate a flat sign on the board.

"This symbol means to play one piano key lower than the letter name without it. Remember that higher is to the right, and lower to the left."

- + Demonstrate by pointing with a marker on Cook (1983) transparency #7, going up and down one key from a given letter name. Play some on the piano; for example, play F, F-sharp, F-flat. [3, 5, 7, 9, 10, 11]
- + Have S. name the sharp and flat names for each black key, and add these names to their paper keyboard handouts. [8]
- + Add Cook (1983) transparency #8 as an overlay to Cook (1981) transparency #8 as S. do this. [7, 10]

"Sharps and flats can also be white keys."

- + Project McIntosh (1955) Lesson 9 overhead, and point with a marker to locate E-sharp, C-flat, etc. [8] S. are to add these names to their paper keyboard handouts. [3, 5, 7, 9, 10]
- + Demonstrate how to draw the symbols for sharps and flats, using the board. [3, 5, 7, 10] S. are to draw the symbols for sharps and flats on scrap paper. [4, 8, 9]



{One S. (not an ES) has twice asked for help after class. T. asked him whether he had read and completed the chapters assigned (yes), how he did on them (okay), had he "cheated" any by looking at the programmed answers ahead of time (some), what did he think would help him (no answer), and whether he was able to keep up in class today (no). T. suggested that he reread the chapters, take complete class notes, do some supplementary worksheets she would give him, study with someone in class who is doing well, and that perhaps he really understood the material, but was not able to go as fast as the rest of the class. Subsequently, he completed the worksheets, doing very well, and made an A on the next quiz (the staff and the keyboard).}

+ Assign Barnes Chapter 5.

## LESSON 24--THE STAFF; THE KEYBOARD; OCTAVE--March 15

Objectives--S. will be able to:

1. Review black and white piano key names, relative to placement on the grand staff, by playing the given note on the piano.
2. Define octave in terms of letter names and the piano keyboard.
3. Demonstrate achievement via Quiz No. 2 on clefs, the staff, and the piano keyboard.

Materials:

1. Chromatic resonator bells
2. Chalkboard
3. Chalk staffliner
4. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)
5. Quiz No. 2--The Staff, The Keyboard (one per S.)

Procedures:

{The overhead projector had a burned-out bulb today, so no transparencies could be used.}

- + Distribute tone bells, black and white, one per S. Notate notes with sharps and flats on the board, using whole notes. Remind S. to look at the center of the sharp and flat symbols to identify the letter name affected by them. S. are to play their tone bells when their notes are notated.
- + Draw staves on the board and place whole notes on all notes which the S. have studied (ledger notes too, up to two ledger lines). Ask individual S. to name the letter name of the notes pointed to by the T.
- + Write the term OCTAVE on the board.  
  
"When we played all the As, Bs, etc. on the piano, we were playing octaves. An octave means that two notes are eight piano keys, lines and spaces, or letter names apart, inclusive."
- + Write A B C D E F G A on the board, and circle the As.

"These As are an octave apart. Notice that notes an octave apart have the same letter names."

- + Ask S. to "play" on Swanson-Sannerud (1977) paper keyboards the correct piano keys, given notes notated on the board (on either staff).
- + Locate each note notated on a keyboard drawn on the board. Add sharps or flats to some notes after the regular letter has been located.
- + Distribute Quiz No. 2--The Staff, The Keyboard, which covers Barnes Chapters 3 and 4. Allow 25 minutes. {Many S. were unable to finish in 25 minutes.}
- + Assign Barnes Chapters 5 and 6.

{One ES student was ill, and took another form of the Quiz two days later. An ES student commented after class that he had recently heard Holst's The Planets (used in the first part of this course) on a video movie as background music.}

{In grading Quiz No. 2, since many were unable to finish, T. took the percentage of items attempted in assigning the grade.}

## LESSON 25--INTERVALS (WHOLE AND HALF STEPS)--March 17

Objective--S. will be able to:

1. Name the whole or half step above or below the given note on the staff, or the given letter name. They will also do this by playing the notes on the piano.

Materials:

1. Graded Quiz No. 2 papers
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Two sets of chromatic resonator bells (mallets), two pianos
4. Transparencies:
  - a. McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Lesson 10; Worksheet 10.
5. Chalkboard
6. Handouts of McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Worksheet 10. (one per S.)

Procedures:

- + Distribute graded Quiz No. 2 papers. Answer any questions S. have concerning them, and explain the grading procedure used for the quiz.
- + Notate notes on the staff on the board. Ask several S. to tell what note would be an octave above or below it and the line or space on which it should be. Notate the octave notes. [2, 7, 8, 10]
- + Distribute Peterson (1974) hymnals. Divide the class into four groups: two cluster around the pianos, and two are given a chromatic set of resonator bells (only one mallet per set). Hold up an A resonator bell.  
 "Should A-flat sound higher or lower than A?"
- + S. should answer, "Lower."
- + Place an A-flat bell to the left of the A bell.  
 "Should A-sharp sound higher or lower than A?"
- + S. should answer, "Higher."

- + Place the A-sharp bell to the right of the A bell. Call out groups of three notes. [2, 3, 7, 8, 10] Ask all individuals in each group play three notes; for example, F, F-sharp, and F-flat. [2, 4, 6, 7, 10]
 

"A half step is from one piano key to the very next (white or black)." [5]
- + Have all individuals play chromatic scales on the bells or piano, from C to C. [2, 4, 6, 7, 10]
 

"A whole step equals two half steps, no letters skipped."
- + Project McIntosh (1955) Book 1 Lesson 10 (top) p.1 overhead. [3, 5, 7, 9, 10] {One ES student asked why letters must not be skipped. T. answered that if you skip letters you no longer have steps on the staff.}
- + Have S. copy this information.
 

"Notice that the sharps or flats are written on the left of the note, but the right of the letter name."
- + Demonstrate this on the board. Remind students to look at the center of the symbol to determine the letter name. [3, 5, 7, 8, 9, 10]
- + Have S. complete handout of McIntosh (1955) Worksheet 10 p. 1. They then exchange papers and check them, using the transparency completed by the T. [9, 11] {One ES student asked why the spelling matters; why have both flat and sharp names for notes? T. answered that it is because of the major scale, which will be covered in the next class session.}
- + Have S. play the given interval on piano or bells, given, for example, "F-sharp and a whole step above it." S. may use any F-sharp. [2, 4, 8, 6]
- + Emphasize that you cannot tell by looking at notes on the staff whether they are whole or half steps; you must refer to the keyboard. Notate on the treble staff on the board two sets of notes: two that are a whole step apart, and two that are a half step apart (no sharps or flats). Label these to clarify this phenomenon. [5] {One ES student asked why you cannot have space-space notes on the staff for whole steps. T. reiterated that then you would not have a step, and demonstrated on the keyboard drawn on the board.}

## LESSON 26--MAJOR SCALES--March 20

Objective--S. will be able to:

1. Write major scales in whole notes, in either clef, given the starting note, using accidentals and knowledge of the whole- and half-step pattern for major scales.

Materials:

1. Chalkboard
2. Piano
3. Chalk staffliner
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Saliba, K. K. (1981). Orff workshop level one. Unpublished workshop notes presented at the University of North Carolina at Greensboro, Summer 1981.
6. Two sets of chromatic resonator bells, two pianos, two Orff diatonic glockenspiels
7. Transparency:
  - a. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 60. (one per S.)
8. Handouts of "Major Scale Worksheet" (teacher-made) (one per S.)

Procedures:

- + Draw a keyboard on the board. Write the following on the board:

Whole steps:

Black to Black (sharp names) C#-D# F#-G# G#-A#  
 Black to Black (flat names) D♭-E♭ G♭-A♭ A♭-B♭  
 White to White C-D D-E F-G G-A A-B  
 Black to White B♭-C E♭-F  
 White to Black B-C# E-F#

{One ES student suggested A#-B#; T. stated that this was possible.}

"Notice that the sharps and flats are placed after the letter names." [3, 7, 8, 10]

- + Write MAJOR SCALE on the board.

"Most hymn tunes and melodies are based on a major scale."

- + Play a C major scale on the piano.

"A scale is like a jigsaw puzzle unassembled or ingredients to make cookies: all the raw material is there, but when it is put in a certain order it becomes a picture, or chocolate chip cookies, or a tune." [5, 7, 10]

"A major scale is a group of notes with a specific arrangement of half and whole steps. There are eight notes in a major scale. The scale begins and ends on notes which have the same letter name. What is this called?"

- + S. should answer, "Octave."

"All the lines and spaces between these two notes are used as well."

- + Play many major scales on the piano.

"To sound 'major,' these eight notes must have the following arrangement."

- + Have seven ES students come up front in a line. The third and seventh students are to squat down. Write 1 1 1/2 1 1 1 1/2 on the board, then the C major scale on the staff on the board.

"This is a C major scale; the scale is named for the first (or last) note."

- + Number the scale tones under each note, label each note with its letter name, and draw brackets and 1s or 1/2s to indicate the intervals between each pair of notes in the C scale. [2, 3, 4, 5, 7, 8, 9, 10]

- + S. are to help determine the intervals by looking at their paper keyboards. [11]

- + Play C scale with alterations; add sharps or flats to the scale on the board and play the resulting scale.

"These notes no longer sound 'major' unless we retain the whole- and half-step pattern. Using this pattern, between which scale note numbers do the half steps fall?"

- + S. should answer, "Three and four, seven and eight."

"I will show this visually."

- + Write on the board the following: 1 2 3 4 5 6  
7 8 (spacing the half-step numbers closer together).  
Place brackets below the half-step numbers. [2, 3, 5, 7,  
8, 9, 10]
- + Play several modal melodies on the piano: Saliba (1981)  
p. 42 (all), 53, 86, 120, 135. Play Peterson (1974) p.  
87 "Joy to the World" without any sharps. [7, 8, 10]
- + Divide the class into six groups: two with pianos, two  
with sets of chromatic resonator bells, and two with  
diatonic glockenspiels (Orff). Distribute Peterson  
(1974) hymnals. [2]
- + Have all individuals in groups play the C major scale on  
their instrument. [2, 4, 6, 7, 8, 10]
- "A scale can begin on any note."
- + Write G scale on the board on the staff, minus F-sharp.  
  
"This scale is not major, because the whole and half  
steps between the notes do not conform to the major-scale  
pattern." [3, 5, 7, 10]
- + One or two individuals in each group play the G scale  
without F-sharp to confirm that it does not sound  
"right." S. analyze whole and half steps without the  
F-sharp, and T. adds brackets and 1s and 1/2s to the  
notes on the board. T. also adds note letter names.  
[2, 4, 6, 7, 8, 9, 10, 11]
- "How can we 'fix' it so that the pattern is right?"
- + S. should answer, "Add an F-sharp." [2, 9]
- + Notate an F-sharp, and corrects the whole- and half-  
step pattern on the board. [7, 10]
- + Several individuals in each group play the corrected  
scale to confirm that it now sounds major. [2, 6, 10]
- + Repeat all the above activities concerning the G major  
scale using the F major scale instead. [2, 8]
- + Project overhead transparency of Peterson (1974) p. 60  
(or S. may look at it in their hymnals). [1, 7, 10]

"All of the notes of the melody (top line of notes) are  
taken from the raw material of the F major scale. The  
hymn begins and ends on F. All Bs are flatted. The need  
to place a flat by every B has been eliminated by using a  
shorthand system called a KEY SIGNATURE."



- + Write term on board.

"This is the group of sharps or flats found at the beginning of each line. The performer just has to remember to play all Bs flat. If he or she forgets, the song will not sound 'major.'"

- + Demonstrate by playing the four-part hymn minus B-flats. [3, 5, 7, 9, 10]
- + Distribute "Major Scale Worksheet." S. are to complete the first scale on the worksheet, following the directions printed on it. [1, 7, 8, 10] {One ES student observed that the modal form of the E major scale is just backwards from the major scale pattern.}
- + Assign Barnes Chapter 8.

"Realize that we are skipping Chapter 7."

- + Ask S. to attempt to finish the Major Scale Worksheet on their own for the next class session.

{The class went unusually well today. S. were very noisy in group work, and T. told them not to play or talk out of turn. In light of the assumed ES tendency to converse freely, it may not have been wise to quell them.}

## LESSON 27--MAJOR SCALES; KEY SIGNATURES--March 22

Objectives--S. will be able to:

1. Name the key, given any key signature in Peterson (1974).
2. List the seven sharps in order, and the seven flats.
3. Review major scales.

Materials:

1. Chalkboard
2. "Major Scale Worksheet" (teacher-made) (one per S.)
3. Two sets of chromatic resonator bells, two pianos, two Orff diatonic glockenspiels
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Step-bell ladder
6. Posterboard staves (one per group)
7. Checkers (eight per group)
8. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Key signature flashcards, #1-12.

Procedures:

- + Divide class into same six groups used in last class. [2]
  - + Place major scales from Major Scale Worksheet (starting with the second one) on the board one at a time. S. check their papers, correcting them where needed. [11]
  - + Ask S. to derive a key signature for each worksheet scale. [8] Write each of these key signatures on the board, and have S. copy them on the blank staff below each scale on the worksheet. [7, 8, 9, 11]
  - + Groups which have chromatic resonator bells pull out the bells needed to play worksheet scales #1 and 2 (E major and F major). Several students play each scale. [2, 4, 6, 7]
  - + Ask S. to inventory the melody notes of Peterson (1974) p. 150 "When He Cometh" aloud. Write each on a staff on the board, resulting in the D major scale with a key signature. S. use the hymnal to do this. [3, 7, 9, 10]
- "This hymn melody is based on the raw material of notes

forming the D major scale." [5]

- + Ask S. to derive similarly the scale on which Peterson (1974) p. 186 "The Church's One Foundation" is based, writing the scale on their worksheet blank staves. They should find that it is based on the E-flat major scale. Give no help on this activity. [8]
- + When S. have had a chance to finish, notate the E-flat major scale on the board for S. to check their results. [7, 10, 11]
- + Distribute the resonator bells needed to form the D major scale in scrambled order to three ES students. At the front of the room, the first S. places them in order from largest to smallest. The second places them on a step-bell ladder. The third S. plays the scale up and down. [1, 2, 3, 4, 6, 7, 8, 9, 10]
- + Play the melody of Peterson (1974) p. 87 "Joy to the World" on the step-bells as S. watch.  
  
"Notice the descending major scale at the beginning."  
[3, 7, 10]
- + S. look at Peterson (1974) p. 87 and follow the melody line as it is played again. [7, 10, 11]
- + One S. in each group places checkers on poster staff-boards to form the descending D major scale, as used in "Joy to the World." [4, 7, 8, 10, 11]  
  
"How many checkers will you need?"
- + S. should answer, "Eight." [2]
- + Write the descending D major scale on the board to provide a check, and walk around the room to double-check. Play on the piano what they notated, minus the sharps. "Is it major?"
- + S. should answer, "No."
- + Write an analysis of the whole and half steps on the board under each scale note. Remark that the pattern is necessarily backwards when scales descend. Add the sharps needed to make the scale major.
- + Several S. in each group play the resulting scale on their instrument. [4, 6]

- + Display several flashcards of key signatures from Cook (1983), cards #1-12. [7, 8, 10]
- + Individual S. name which notes are affected by the key signatures. [2]
 

"Play the regular letter name (white key) except on these." [5]
- + Ask S. to write on scrap paper the letter names (with flats and sharps) used in the melody of Peterson (1974) p. 2 (first three lines). [8]
- + Provide a verbal check by calling them off aloud. [11]
- + Have S. sing these letter names on the entire hymn (including sharps and flats). [4, 7, 8]
 

"Every key signature has a corresponding key name. That is, we can look at it and tell on what note the scale begins as used in that hymn. This first note of the scale functions as a 'home' sound. The song should end on the key name to sound the most complete." [5]
- + Ask S. to name page numbers in Peterson (1974), and tell the T. the number of sharps or flats in the key signature. [2, 8]
- + Identify the last melody note by using the key name.
 

"How did I know? It is not magic. Let's find out." [5]
- + List the sharps in order (F, C, G, D, A, E, B) on the board, and tell S. the following "jingle" to help them remember the order: "Fat College Girls Don't Always Eat Breakfast." List the flats in order (B, E, A, D, G, C, F) on the board, and tell S. that the letters can be remembered by spelling the word "bead" and then "Grandma Can Fly." They can also be remembered because they are backwards from the order of the sharps. [5, 7, 10]
- + Remind S. that Quiz No. 3 will be given in the next class session, covering Barnes Chapters 5, 7, and 8.
- + Assign Barnes Chapter 10.

{Today's lesson also went exceptionally smoothly. S. seemed to especially enjoy the step-bells and checkers activities.}

## LESSON 28--KEY SIGNATURES--March 27

Objectives--S. will be able to:

1. Name the key given any key signature in the Peterson (1974) hymnal.
2. List the seven sharps and seven flats in order.

Materials:

1. Chalkboard
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (One per S.)
3. Two sets each of teacher-made pieces of paper, each with one of the letter names of sharps and flats in the key signatures (e.g., F#). Sets are color-coded.
4. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Key signature flashcards, #1-12.
5. Posters on which the rule for naming keys from key signatures (sharps and flats) are printed.
6. Transparency:
  - a. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 28.
7. Piano

Procedures:

- + Write KEY NAME on the board.  
 "What are synonyms?"
- + S. should answer, "Home tone, first scale tone, last melody note (usually)."
- + Write these on the board. [7, 10]
- + Review the order of sharps and flats, and the jingles.
- + S. confirm the order by looking in the Peterson (1974) hymnal. [4, 7, 10]  
 "When there are no sharps or flats, the key name is C. If there are two flats, they will be B and E, in that order, etc." [5]
- + In four teams, S. line up against each wall, facing the center. [2]

- + Give each S. a piece of paper with the name of a flat or sharp on it (each group has a different color for their letters, and has only sharps or only flats). Teams are to place themselves in order. Team which finishes first raises the letters up. [2, 4, 7, 10]
- + Call out various key signatures; for example, "four flats." [3]
- + S. in teams hold up their letters appropriately. [2, 4, 7, 10]
- + Hold up Cook (1983) flashcards #1-12 on key signatures. [1, 7, 10]
- + S. hold up their letters appropriately. [2, 4, 7, 10]
 

"The rule for finding the key name (or home tone, or first scale tone) of an unknown hymn with flats in its key signature is as follows."
- + Display poster of the rule. Demonstrate on the board with two flats on the staff, then a list of all seven flat letter names in order. Draw an arrow from the second flat (E) to the first flat (B).
 

"Thus, the name of the key which has two flats in the signature is B-flat."
- + Circle the E-flat on the staff, and draw an arrow to the B-flat. [5, 7, 10]
- + Individuals identify the flat key name from a given flashcard. [2, 8]
 

"The rule for finding the key name when there are sharps in the key signature is as follows:"
- + Repeat the flat activities above, this time regarding sharps. On the board, draw a keyboard, and draw an arrow from "the last sharp on the right" piano key to the piano key a half step above. Draw arrows up to the next line or space above the last sharp on the staff. [5, 7, 10]
- + Project transparency of Peterson (1974) p. 28 (SATB), and circle all notes affected by the key signature. [7, 10]
- + S. are to tell T. which notes to circle on Peterson (1974) p. 35. To do this, they identify the key name, the flat names, and notice that the last melody note is not the home tone. [2, 8]

- + Play the melody on the piano as written, and again with the tonic note substituted at the end. S. compare the degree of finality of each version. [7, 10]
- + Write the key names of Peterson (1974) p. 25-30, using the rules. [8]
- + Provide a verbal check. To be correct, there must be flats and sharps in the key names, if appropriate. [11]

{S. asked why all hymns are not written in C major; it would be easier! T. answered that it was to accommodate different ranges of voices, and to avoid being boring to the ear. An ES student asked why the key name does not just come from the last sharp or flat in the signature. T. answered that this tone would not be the home tone, that the song would not sound finished if it ended on the last sharp or flat, and that the key signature's purpose is to make whole and half steps conform to the major scale pattern. On the team activity, T. commented that S. did not have to be close enough to the flashcards to see the names of the sharps or flats, as long as they could count the number of them, and refer to the appropriate jingle. Today's class was shortened five minutes due to the Missions Conference; consequently, there were only 45 minutes in the class. Also, a missionary was invited to each class to talk briefly, and open class in prayer. When the T. actually began class, there were only 30 minutes left. Consequently, Quiz No. 3 was not administered as planned.}

## LESSON 29--SIGNS AND TERMS--March 29

Objectives--S. will be able to:

1. Demonstrate current music achievement from Barnes Chapters 5, 6, and 8 concepts as measured by Quiz No. 3, regarding whole and half steps, major scales, and key signatures.
2. Demonstrate, give the symbol and/or abbreviation for, and define signs and terms used in music.

Materials:

1. Flashcards (teacher-made) of commonly used signs and terms
  2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
  3. Transparencies:
    - a. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 28, 35.
  4. Chalkboard
  5. Review for Exam No. 2--Fundamentals handouts (one per S.)
  6. Quiz No. 3--Whole/Half Steps, Major Scales, Key Signatures (one per S.)
- + Introduce S. to commonly used signs and terms used in music notation as follows (each one is on a flash card, with the definition on the back): [5, 7, 10]

## REPEAT SIGN

- + Display the symbol and definition.
- + S. sing Peterson (1974) p. 394, observing that line one is to be repeated. [4, 8]

## FIRST AND SECOND ENDINGS

- + Display the symbol and the definition.
- + S. sing Peterson (1974) p. 398, observing the repeat sign, and endings in the chorus. T. project transparency of Peterson (1974) p. 28 and 35, and trace the order of the words. [4, 5]

## SLUR

- + Display the symbol and the definition. State that slurs look like ties, but the notes under a slur are on different lines and spaces, while those under slurs are on the same lines or spaces.



State that the symbol means to connect and perform smoothly all notes included in the mark.

- + S. sing Peterson (1974) p. 89 without observing the slur, then again singing legato.
- + S. examine Peterson (1974) p. 397, 137, 249, and 250, and tell whether these hymns contain ties or slurs. [2, 4, 8, 9]

#### STACCATO/LEGATO

- + Display symbols and definitions. Demonstrate the two vocally, using Peterson (1974) p. 263 (verse), singing phrases alternately staccato and legato.

#### LARGO, ANDANTE, MODERATO, ALLEGRO, PRESTO

- + Display the terms and their definitions.

#### D. C. and D. S. AL FINE

- + Display the Italian terms, and the definitions.
- + S. look at Peterson (1974) p. 361 (D. S.) and p. 384 (D. C.), and sing them, doing the phrases in the correct order. Comment that this is a means publishers use to save paper when a song has repeating parts. [2, 4, 8]

#### NATURAL

- + Display symbol, term, and definition. Demonstrate how to draw one on board, by juxtaposing an L and a 7.
- + S. make one with forefingers and thumbs. [4]
- + Distribute Review for Exam No. 2--Fundamentals handouts. Inform S. that the exam will be moved to April 5 because of shortened classes this week.
- + Administer Quiz No. 3--Whole/Half steps, Major Scales, and Key Signatures, covering Barnes Chapters 5, 6, and 8. Allow 20 minutes.

[The class was shortened by five minutes because of the Missions Conference again. Most S. did not finish the quiz in the allotted 20 minutes. One ES student commented that she learns best by hearing something, and she "loses it" when she has to do a written quiz.]

## LESSON 30--KEY SIGNATURES; SIGNS AND TERMS--April 3

Objectives--S. will be able to:

1. Finish Quiz No. 3; they will discuss and check the answers in class.
2. Demonstrate, give the symbol and/or abbreviation for, and define signs and terms commonly used in music notation.
3. Review material covered since the last major exam.

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Flashcards (teacher-made) of commonly used signs and terms
3. Transparency:
  - a. Chart 2 (teacher-made)
4. "Fundamentals Review Sheet" handouts (one per S.)
5. Review for Exam No. 2--Fundamentals handout

Procedures:

- + S. finish Quiz No. 3, given 10 more minutes. They check their own papers, as T. gives the answers. Inform S. that no grade will be given on this quiz, since S. had insufficient time to finish. [The discussion included a review of the definition of key signatures, the major-scale pattern, step bells, jingles for sharps/flats order, a reminder to watch for which clef was given, the rules for determining key names, and the meaning of the word "consecutive" in writing whole-step names.]
- + S. write the key names of Peterson (1974) p. 31-50. [8]  
Provide a verbal check. [11]
- + Ask S. to confirm that these hymn melodies end on the key note names. [9]
- + Tell joke described below:
 

"To understand this joke, you have to know your key signatures. A musician sent out party invitations to his friends. On the line which said 'time' he wrote simply 'G major.' What time were his friends supposed to come? One guest called him and said he was sorry to be late, but he had B-flat major. What did he mean?"

- + S. try to decode the joke ("one sharp" and "two flats"). [8]
- + Continue signs and terms information as follows (using flashcards as last time): [5, 7, 10]

#### STACCATO/LEGATO

- + S. sing Peterson (1974) p. 272 alternating the articulations on each phrase. [4, 8]

#### LARGO, ANDANTE, MODERATO, ALLEGRO, PRESTO

- + S. sing Peterson (1974) p. 272 in response to flashcards which give the desired tempi. [4, 8]

#### D. C. AL FINE

- + Advise S. to associate the capo in da capo with a cap on your head (beginning of song). [5]

#### RITARD, RALLENTANDO, ACCELERANDO

- + Display flashcard with abbreviations and definitions.
- + S. sing a well-known hymn of the class's choice {they chose Peterson, 1974, p. 257}; hold up the flashcards, and S. respond by speeding up or slowing down the singing. [4, 8]

#### PIANO/PIANISSIMO/PIANISSIMO, FORTE/FORTISSIMO/FORTISSISSIMO, MEZZOFORTE, MEZZOPIANO, CRESCENDO, DECRESCENDO

- + Present terms and abbreviations, with symbols and definitions on flashcards.
- + S. sing Peterson (1974) p. 257, responding to the teacher's indicated flashcard dynamic level. [4, 8]
- + Begin review for second major exam as follows: [3]
- + S. count aloud Chart 2 transparency, four lines. [4, 7, 8]
- + Distribute handouts "Fundamentals Review Sheet." [3]
- + Discuss and answer questions on the Review for Exam No. 2 handout sheets, numbers 1-3. Remind S. to add to these review questions a review of the handouts given regarding hymn evaluation from Appalachian Bible College,

and notes from the Bob Jones University article presented  
in class. [3]

## LESSON 31--EXAM NO. 2--April 5

Objective--S. will be able to:

1. Demonstrate current music achievement via Exam No. 2 regarding music fundamentals and evaluating hymns.

Materials:

1. Exam No. 2--Fundamentals (one per S.)
2. Chalkboard
3. Olson and Berglund course textbooks

Procedures:

- + Distribute Exam No. 2--Fundamentals.
- + S. complete the exam.
- + Write the reading assignment for next class on the board. Display the Olson and Berglund texts from which the assignment comes. Assign S. to read Olson Chapters 1 and 2, 10 and 11, and remind them to bring the Olson text next time. [3]

{One ES student stated after class that last year's tests are circulating around, and that the T. should change the test. Less than 70% of last year's test questions were retained on this year's form. This year's exam was run on the McNutt testreaders, then again on the Vax NCS reader. The exam was content-valid as to number of sessions relative to the number of questions on a topic.}

## SECTION THREE OF COURSE: SONGLEADING

## LESSON 32--SONGLEADER QUALIFICATIONS--April 7

Objectives--S. will be able to:

1. List qualifications for effective congregational song leaders.
2. Discuss in small groups and make a transparency on which to present ten of these qualifications (in each group). An ES student from each group will be chosen by T. to present these orally at the overhead projector in front of the class.

Materials:

1. Blank transparencies (enough for each group of about five to six S.)
2. Overhead transparency markers (one per group of five to six S.)
3. A ten-minute hourglass
4. Sims, W. H. (1959). Song leading. Nashville, TN: Convention Press.

Procedures:

- + Begin Songleading section of the course as follows:

"The skills section of this part of the course will take place on April 26, 28, and May 1. You will be drawing numbers to see who goes when. This is going to be 20% of your total grade. It will be videotaped, and you will be able to see the tape in the library media center afterwards. The written conducting test (Exam No. 3) is May 3, and will be 10% of your total grade." [3]

- + Tell two jokes, and explain their relevance as follows (make all of the gestures mentioned in the story):

"A long time ago, there were Jews living in Italy. The Italians and Jews did not get along very well, and one day the Italians asked the Pope to banish all Jews from living there. He did so; however, the Jews sent a delegation to him to try to negotiate a plan for them to remain there, because they considered it their home. He agreed that if they would send their wisest rabbi to meet with him, and if the rabbi could answer three nonverbal questions nonverbally and correctly, then the Jews could stay. The Jews agreed to this.

"The great day arrived; all the bishops and cardinals were there to watch. The Jews' wisest rabbi was present to face the Pope. The Pope said, 'Here is my first question.' He swept one arm above his head in an arc. The rabbi thought for a moment, then pointed to the palm of his hand. Surprised, the Pope said, 'You have answered correctly. Here is my second question.' He pointed one finger upward. The rabbi responded by pointing two fingers upward. Again the Pope said he was correct. Lastly, the Pope took out an orange; after a pause, the rabbi took out a piece of unleavened bread. Astonished, the Pope said that this too was correct. Elated, the rabbi went back to his people to inform them that they would be allowed to stay in Italy.

"Meanwhile, the bishops and cardinals wanted to know what the questions and answers were. They were greatly impressed by the profundity of the occasion. The Pope, repeating each gesture, explained that first he had indicated that God is in the heavens above. The rabbi had replied that God is also on the earth. The Pope had then gestured that there is only one God. The rabbi's answer was that there was also the Holy Spirit. His last question was that the earth is round, and the rabbi's unleavened bread signified that the earth where we stand is also flat. The audience was awed!

"By now, the rabbi had returned to the Jews, who also wished to know the meaning of the exchange. 'Well,' the rabbi explained, 'first he said, "I want you all to get out!" I answered, "We're staying right here!" Then he said, "I'm going to poke your eye out!" I answered, "I'm going to poke both of yours!" Then he took out his lunch and I took out mine!'"

- + Accompany this part of the story with the gestures.

"The point of this story is that gestures can be misleading or be misunderstood. When we conduct, our gestures need to clearly demonstrate what we want the singers to do.

"Here is another joke about conducting. It is about one of those churches in which everything is chanted. One day, the minister got up and chanted, 'I make \$800 a month and that's not enough.'

- + Chant this on a falling minor third.

"Then the assistant minister got up and chanted, 'I make \$1000 a month and that's not enough.' Finally, the music

minister got up and chanted, 'I make \$5000 a month and that just goes to show you there's no business like show business.'

- + Chant the first part, and sings the last six words to the tune of "There's No Business Like Show Business."

"The point of my telling you this story is to emphasize that the music ministry should not be considered 'show biz' or entertainment, but as a valid ministry. [1, 7, 10]

"Why do you need to know how to conduct? The skill is useful in many areas of ministry: with adults, youth, children, on mission fields, in school classrooms, in small or large churches. Also, churches in which you will be employed may or may not have a separate music minister; even if they do, there may be times when the music minister is sick or on vacation.

"Women are needed for conducting ministries when there are no qualified men, or for teaching children, etc."

- + Divide S. into groups of about five each. Each group is to list on an overhead transparency ten qualifications for effective congregational song leaders. Choose an ES spokesman from each group to present, explain, or justify the group's lists. Allow ten minutes. Use a ten-minute hourglass to time the activity. [2, 4, 7, 10]
- + Have S. present their lists; as they do so, have them discuss similarities between lists, the most important qualification on each list, and whether there are omissions on each list. [9, 11]
- + Add to the lists any of the following material, if S. fail to mention it: [5]

Willingness to accept the responsibility

Dependability

Poised, at ease (no distracting mannerisms)

Willingness to plan worship programs with worship leaders by correlating moods, scriptures, themes, atmosphere of music and message

Willingness to practice with accompanists and special singers (this does not mean handing a list of hymn numbers to be sung to the organist or pianist right before the service begins, and implies that special singers should be screened as to music chosen, appropriateness of style, etc.)



### Leadership qualities

Imagination, creativity; finds new ways to do things, avoids boredom and sameness in music worship.  
For example, sing rounds, have just men or just women sing, or everyone under 21 sing a verse alone, or add other parts. Also, sing directly from the Bible, sing choruses without books, sing a capella, add wind instruments to accompany or introduce a hymn.

Appealing attire, not distracting

Sincerity; believes in what is sung

Musicianship; that is, knowledge of the message of the song texts, and of how the music should be sung to convey that message

Selects a variety of music; uses all parts of the hymnal; teaches new songs; plans the program so that there are not three slow songs in a row, or three fast ones

Smooth style, knowledge of music and conducting skills

Pleasing approach

Enthusiastic

Knowledge of Christ as Savior

- + Present techniques of effective song leadership (Sims, 1959): [3, 5]

Announce hymns forcefully, in an interesting manner

Make clear which verses will be sung before singing begins

Make clear how the verses are to be sung (men only, a capella, etc.)

Cut-offs should be clear so that everyone stops at the same time

Holds should be clear so that everyone will hold the same amount of time

Force accompanists and singers to follow the tempo set; if they do not, stop between verses and indicate that they should go faster or slower

Reflect the spirit of the song in facial expression

- + Present elements of proper stance as follows, and demonstrate each (Sims, 1959): [7, 10]

Firm wrist

Flexible elbows, not pinned to body, but not too far out; palms should almost face the floor

Fingers close together; avoid "Dracula hands" or the "teacup position"

Conduct in front of the body, not too far to one side

Maintain eye contact; do not bury face in music; eye contact especially is needed at the beginning

and end, on holds, and for changes in tempo  
 Avoid moving around on the podium, unless to especially  
 draw attention; avoid rocking back and forth

- + Advise S. that Exam No. 2 papers are not yet graded.
- + Assign Olson Chapters 3 and 12.

{This was Prospective Student Day. There were seven high school S. visiting the class. They joined the group work, and made contributions. One of the ES students was a friend of several of these high school visitors, and led their group. He did an excellent presentation of their results. The transparency produced by this group was very humorous. Leaders of the groups seemed to enjoy it very much when they presented their group's results up front. S. teased one of these leaders about her hair, and called her "Miss Cosmo." She told them to "cool it" and did not seem perturbed at all. Many regular S. were absent (perhaps because this was the first day after a major exam). S. seemed very comfortable using the overhead projector. Comments during class discussion of group work included that song leaders should choose new songs sometimes, for variety, but that they should sometimes choose songs that people know too. One S. suggested that song leaders should know the church people, and what will "go," as to likes/dislikes or preferences. T. commented that some of the lists assumed male gender, and asked whether women could be song leaders? S. hesitantly affirmed this, but mentioned that most of their churches would only allow women to function as choir directors, not congregational song leaders, and then only in the absence of qualified males. One group listed the word "prepared" as a qualification; T. asked them if this means that song leaders actually have to practice ahead of time. S. laughed and said yes.}

LESSON 33--SONGLEADING: PRELIMINARIES AND PRINCIPLES; THE  
THREE-POINT PATTERN; THE BASIS OF THE SONG  
LEADER'S MINISTRY; THE SONG LEADER AND HIS  
LEADERSHIP--April 10

Objectives--S. will be able to:

1. Define and demonstrate: preparatory beats, cut-offs, ictus, rebound, downbeat, metered holds, and three-patterns using hymns in three-four and three-two meters.
2. Tell on what beat the singing begins, and what the preparatory stroke will look like, given a hymn in three-four or three-two meter.
3. Cut off appropriately after final holds in hymns in three-four and three-two meters.
4. Conduct given hymns in three-four and three-two meters while singing, with one hand only.
5. List four purposes of congregational singing.
6. Demonstrate and describe the field of beating.

Materials:

1. Chalkboard
2. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. Graded Exam No. 2 papers

Procedures:

- + Review briefly the elements of proper stance from last class session.
- + List four purposes of singing according to Olson (1986) on the board as S. list them aloud from p. 68. [2, 5, 7, 10]
- + Have S. look at personal attributes listed by Olson on p. 69-71 and discuss any they failed to list in last class session. [2, 5]
- + Read Olson (1986) p. 72 aloud. [3, 5]
- + Have S. stand up, and practice their stance, using the elements of proper stance given today. On "eye contact," have S. read Olson (1986) p. 6 regarding the subject. [3, 4, 9, 11]

"The right hand is used for conducting the beat pattern, even for left-handed people, according to Olson (1986) p. 6." [5]

- + Write PREPARATORY (PREP) BEAT on the board.

"This is a stroke which always precedes the actual beginning of a hymn. It is one beat given the singers in which to take a breath and get ready to sing. It sets the TEMPO or speed desired." [5, 7, 10]

- + Write TEMPO on the board.

- + Conduct prep strokes at several tempi. S. are to count aloud a measure of four at the tempo given. Ex. "One, two, three, four." [4, 7]

- + Read aloud the following excerpts from Olson (1986) p. 7:

"Too much fanciness. . . style of conducting."

"To the extent. . . will be limited."

"You need a thorough. . . understanding of the music."

"Do not expect. . . not a follower." [3, 5]

- + Explain that the metered hold mentioned on Olson (1986) p. 8 will only be used on the last note of a song for now. [8]

- + Read aloud the following excerpts from Olson:

p. 8 "To end a verse. . . the previous note."

- + Demonstrate this.

"The final release. . . imaginary next beat."

"The cutoff motion . . . final."

"At the moment of cutoff. . . tying a bow."

p. 9 "In congregational singing. . . or both." [3, 5]

- + Draw the three-pattern on the board with dots and numbers at the ictus points, and write THREE-PATTERN. Write DOWNBEAT on the board.

"The downbeat is the accented beat."

- + Trace it on the drawn pattern.

"It comes after the barline in music. It should look heavier when you conduct."

- + Write two measures of quarter notes in three-four on the

board, with counts and accent marks underneath. [3, 5, 7, 8, 10]

- + Write ICTUS on the board.

"The ictus is the actual location of each beat, illustrated with dots on the board diagram. When conducting the ictus, you should 'strike' the beat at each number. The observer should see a 'click' of the wrist at each dot."

- + Demonstrate three-patterns with and without icti.

- + Write REBOUND on the board.

"The REBOUND is the connection of each beat. It is illustrated by everything else on the diagram. The rebound should be smooth and graceful, as though you conducted with your hand under water and were pushing your hand through the water's resistance. Olson calls the rebound 'follow-through.'" [3, 5, 7, 8, 10]

- + Have S. conduct eight measures of three-patterns. Repeat this with a clap on each accented beat (hold left hand palm out to receive right hand claps on beat 1 of each pattern). [1, 4, 7]
- + Have S. conduct four measures of each incorrect pattern on Olson (1986) p. 13. [1, 4, 7]
- + Have S. conduct eight measures of three-patterns correctly. Check them for downbeat emphasis, icti, and rebound smoothness. [1, 3, 4, 7]

"Use the three-pattern for hymns in the following meters:"

- + Write SLOW THREE-FOUR, FAST NINE-EIGHT AND NINE-FOUR, SLOW THREE-TWO on the board.

"To determine the preparatory beat, use the following patterns:"

- + Draw three three-patterns on the board, with dotted lines on strokes 1, 2, and 3 respectively. Beneath each diagram, draw a measure of three-four in quarter notes, with measures beginning on beats 2, 3, and 1 respectively. Below that, write "sing on 2," "sing on 3," etc.

"The preparatory strokes are indicated with dotted lines.

In each case, you conduct one beat before the singing is to begin." [3, 5, 7, 10]

- + Have S. conduct as a class Peterson (1974) p. 272 "The Solid Rock," p. 1 "O, Worship the King," p. 6 "Come, Thou Almighty King," and p. 40 "Great Is Thy Faithfulness." Count aloud a whole measure, with S. coming in on appropriate beats with prep strokes. Draw a three-pattern diagram for each hymn with appropriately dotted prep strokes indicated. S. sing as they conduct one verse of each. They are to hold and cut off the final notes after discussing how long the holds are to be and reviewing the gesture for a hold and a cutoff. (These hymns are all in three-four meter.) [4, 5, 7, 8, 10]
- + Review the meaning of the three-two time signature. Notate a measure of three half notes with the counts below them on the board. [3, 7, 10]
- + Have S. conduct Peterson (1974) p. 46 "O, For a Thousand Tongues" and p. 56 "I Am His and He is Mine" as in the previous activity. (These hymns are in three-two meter.) [4, 5, 7, 8, 10]
- + Assign Olson (1986) Chapters 4 and 13. S. are to also practice the hymns conducted in class today at home in front of a mirror.
- + Distribute Exam No. 2 papers which have been graded. S. ask any questions concerning them, and return papers before leaving.

{One ES student told the T. after class that her right hand is crippled from a childhood accident, and that she would need to conduct with her left hand exclusively. T. said that would be fine.}

# LESSON 34--SONGLEADING: THE THREE-POINT PATTERN; THE FOUR-POINT PATTERN--April 12

## Objectives--S. will be able to:

1. Practice and review conducting skills in three-four and three-two meters while singing, one verse, conducting both as a class and two at a time in front of the class. Today, the piano will be used to accompany the conducting and singing. Hymns are chosen by T., who accompanies and critiques the conductors. When S. conduct two at a time, the rest of the class functions as a "congregation," singing rather than conducting.
2. Add hymns in four-four meter to their repertoire, determining the proper preparatory strokes, and length of final holds. S. will "mirror" conduct, that is, conduct the beat-pattern with both hands on hymns requiring both the three- and four-patterns. Hymns chosen will have varying anacruses.

## Materials:

1. Graded Exam No. 2 papers
2. Two music stands
3. Piano
4. Chalkboard
5. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
6. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)

## Procedures:

- + Redistribute Exam No. 2 papers so that S. who had insufficient time to discuss them last time may do so. Collect the papers.
- + Draw the three three-patterns with different prep strokes on the board as a review. Remind S. what the icti are, and why they are important. Remind S. of proper stance. Comment that today they will be asked to conduct two at a time in front of the class, and that the more they volunteer to do this and get experience doing it, the more comfortable they will be when the Skills test comes up. {S. who were absent last time were not required to conduct up front today.} [3, 8]
- + Play piano introductions to each three-pattern hymn

practiced by S. as homework. [1, 7, 10] S. as a class, come to attention at the appropriate time during the piano introduction, give prep strokes, and conduct one verse of each hymn. S. also hold and cut off the final notes. [2, 4, 7, 8]

{S. were asked to stand at various times in this lesson when they conducted.}

- + Have S. repeat the previous activity, two at a time volunteering to come up to two music stands in front of the classroom; S. not conducting are to function as a "congregation" and sing as conducted. [2, 4, 7, 8]
- + Write FOUR-PATTERN on the board, and draw the diagram with dots and counts. Notate one measure of four quarter notes in four-four meter, with counts and an accent mark below. Add the word "downbeat" below the first quarter note. Trace the pattern several times as though conducting. [5, 7, 10]
- + Read aloud excerpts from Olson (1986) p. 15 as follows:
 

"The time signatures. . . twelve-eight."  
 "The motions for . . . right, and up."  
 "Take care . . . your body." [3, 5]
- + Have S. conduct eight measures of four-patterns. They repeat this with the downbeat clapped. [4, 7]
- + Have S. conduct four measures of three-patterns, followed by four measures of four-patterns. S. repeat, mirroring the right hand with the left (both hands doing the beat-patterns, with the left hand backwards). [4, 7, 8]
- + Draw four four-patterns on the board, each with a dotted line on a different stroke. Below each pattern, notate a measure of four-four which calls for each kind of preparatory stroke. Write the counts below the notes. Write "sing on 1," etc. below each pattern as appropriate. [3, 5, 7, 10]
- + S. are to practice conducting each preparatory stroke as they hear one measure counted aloud. [2, 4, 7]
 

"Use the four-pattern for hymns in four-four, four-two, and fast twelve-eight meters."
- + Write these meters on the board. [3, 5, 7, 10]
- + Draw the pattern with appropriate dotted prep strokes for



the beginning measure of each of the following hymns from Peterson (1974): p. 198 "Power in the Blood," p. 176 "Break Thou the Bread of Life," and p. 32 "Blessed Be the Name." Count aloud the first measure, and accompany the singing on the piano. Keep track on the roll sheet of which S. conduct in front. [3, 5, 7, 10]

- + S. are to conduct as a class, and then two at a time up front, each hymn listed above. They mirror-conduct p. 198, accenting beats 1 and 3 of each measure. They conduct p. 176 and 32 with right hand only. Critique them aloud. [2, 4, 7, 8]
- + Assign Peterson (1974) p. 272, 1, 6, 40, 198, 176, 32, and 93. S. are to practice conducting these in front of a mirror.

LESSON 35--SONGLEADING: THE SONG LEADER AS MASTER OF  
CEREMONIES; THE TWO-POINT PATTERN--April 14

Objectives--S. will be able to:

1. Conduct hymns with piano introductions, coming to attention and conducting prep strokes at the proper moment.
2. Add hymns in two-four meter to their conducting repertoire, conducting with one hand or mirroring, in front of the class or at their seats.
3. Add a "breath" on the preparatory strokes, and improve their icti, stance, eye contact, and security on beat-patterns.
4. Discuss aspects of the songleader as a master of ceremonies according to Olson (1986).

Materials:

1. Two music stands
2. Piano
3. Chalkboard
4. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
5. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)

Procedures:

- + Check the roll sheet to determine if it is an accurate record of which S. conducted last time (ask S.). [3]
- + S. conduct four measures of four-patterns, and four of three-patterns, using one hand. They repeat this and mirror. [4, 7, 8]
- + With a piece of chalk in each hand, draw mirror diagrams on the board for each pattern above. [7, 10]
- + Introduce the term "compulsion" relative to conducting, and demonstrate preparatory beats with and without breaths.
- + S. should derive that the former had stronger compulsion.
- + S. two at a time (chosen by T.) conduct in front of the class the following hymns in Peterson (1974): p. 272, 1, 6, 40, 198, 176, 32, 93. S. are to add a prep "breath"

and come in at the right time given a piano introduction.  
[4, 7, 8]

- + Present material from Olson (1986) Chapter 12, "Song Leader as Master of Ceremonies," as follows: [3, 5, 8]

Speak distinctly.

Avoid speech tics such as "Ah," "Okay," "You know."

Plan and practice any comments you will make before the hymns.

Avoid calling off the number of the next verse to be sung between verses; instead, use fingers silently to indicate the verse numbers.

Avoid omitting verses; often the texts build to a climax or make better sense as a whole.

Avoid saying "Sing verse 2 as the last."

Announce verses which will be omitted before starting to sing.

Avoid reannouncing hymn numbers for latecomers.

Use a capella singing judiciously, for quiet or meditative texts.

Avoid saying, "Pick up the tempo;" a wrong tempo is probably your fault!

Avoid saying, "Sing louder;" people do not become more spiritual nor the singing more uplifting necessarily by singing more loudly.

Avoid saying, "Think about what you are singing." This implies that they were not. Be an example of thoughtful, sensitive consideration of the text.

Having the congregation stand when singing encourages reverence to God, and makes it easier to breathe when singing. Allow enough time for the elderly, infirm, and those with small children to rise. Do not have people stand between verses.

If making remarks about the hymn, relate them to scripture if possible, and prepare the remarks.

Avoid saying, "Thank you for that fine singing." Praise and worship should be directed toward pleasing God, not men.

When announcing guest soloists, write down their name (phonetically if necessary). Discuss with them the parts of the service affecting them. Be sure you know their official title(s). Mention any connection between them and church members.

- + Write TWO-PATTERN on the board, draw the pattern with dots and counts, and list the meters for which it is used: two-four, two-two, fast six-eight, and fast six-four. [5, 7, 10]

"Although Olson suggests 'slipping in' a four-pattern

every now and then for these meters, that is not a good idea. The accents will not be right if you do." [3, 5]

- + S. conduct eight measures of two-patterns. They repeat this with clapped accents, then with mirrored patterns and at various tempi: fast, slow, slow to fast, fast to slow. [1, 2, 4, 7, 8]
- + Notate measures of two-four meter below diagrams of two-patterns with the various permutations of dotted prep strokes, with appropriate anacruses. Below each measure, write the counts and accents, and "sing on 1," etc.  
  
"Which one should be used to start Peterson (1974) p. 370?" [3, 5, 7, 10]
- + S. should answer, "The one with a prep stroke on beat 2."
- + Two at a time in front of the class, S. conduct with varied piano introductions (start at different places in the music for introductions), varied tempos, two verses, mirroring sometimes, Peterson (1974) p. 370 "Count Your Many Blessings." Critique them, mentioning strong or weak areas for each conductor. [1, 2, 4, 7, 8]
- + Assign Olson Chapters 14 and 5 (reading). S. are to also practice conducting Peterson (1974) p. 370, 479, and 87, plus hymns practiced in class using three- and four-patterns.

{S. commented that some churches are less formal, and disagreed with Olson's statement that song leaders should not suggest that the congregation "sing louder." S. asked whether song leaders should conduct during the invitation. Others answered that sometimes the song leaders are expected to counsel those who come forward, thus being unable to conduct. Some stated that song leaders could stand off to one side and sing only. Another mentioned that only the organ be used to accompany invitational hymns. T. commented that song leaders are like traffic cops: their purpose is to start and end the singing, and coordinate the instruments.}

## LESSON 36--SONGLEADING: THE TWO-POINT PATTERN--April 17

Objectives--S. will be able to:

1. Practice and become facile with the two-pattern. They will review conducting in three-two and two-two meters.
2. Conduct two sequential verses of hymns in two-four, two-two, three-four, and three-two meters, with piano introductions.
3. Volunteer to draw preparatory diagrams on the board for hymns in four-four meter which start on various beats.
4. List steps in determining preparatory strokes for hymns.
5. Explain how to conduct smoothly from the end of one stanza of a hymn into the beginning of the next.
6. Explain six-eight meter. They will describe common rhythmic figures in six-eight meter. They will conduct hymns in fast six-eight meter which start on the first beat of the measure, using two-patterns.

Materials:

1. Two music stands
2. Piano
3. Chalkboard
4. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
5. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)

Procedures:

- + Review the two-pattern on the board. [3, 7, 8, 10]
- + Have S. conduct eight measures of two-patterns; they repeat with mirrored patterns, and with mirrored patterns at a fast tempo.
- + List the following steps for determining preparatory patterns on the board:
  1. Look at the time signature.  
Decide on appropriate pattern to use.
  2. Look at the first measure.  
Decide on what beat the singing is to begin.
  3. Give one beat before that as a prep beat.
- + S. volunteers draw preparatory-stroke diagrams for each hymn listed below. Others conduct two at a time in front of the class, after all S. practice at their seats. Play

a piano introduction for each hymn. The hymns are Peterson (1974) p. 181 "Onward Christian Soldiers" (use R. H. only), 27 "I Sing the Mighty Power of God" (use R. H. only; singing begins on 4), 389 "I Am Resolved," and 290 "Be Still, My Soul" (singing begins on 2). [2, 4, 7, 8, 9, 10, 11]

- + S. conduct two at a time in front of the class after practicing at their seats Peterson (1974) p. 46 (all six verses), 56, 370, 479, 87, 142 (two-two meter), 268 (two-two meter with prep on beat 1). Play a piano intro, and S. conduct two verses of each. Remind S. to "breathe" on the prep strokes, and draw a diagram on the board to show S. how to begin and end of each verse. [2, 3, 4, 7, 8, 10, 11]

- + Explain that six-eight meter means that each measure will have six beats, and that eighth notes are counted as one beat.

"There will be six eighth notes or their equivalent per measure. In six-eight meter, an eighth note equals one beat, a quarter note two beats, and a dotted quarter note three beats."

- + Notate these on the board.

"Common figures seen in six-eight meter are three eighths with beams or flags, the quarter-eighth pattern, and the dotted-eighth-sixteenth-eighth group."

- + Notate these on the board.

"In six-eight meter, the accents occur on beats 1 and 4."

- + Notate a measure of six eighth notes, two groups of three beamed together. Draw accents below the first and fourth notes.

"Therefore, at a fast tempo, instead of having to show all six beats in our pattern, which would be awkward, we condense the pattern to a two-pattern, showing only the accented beats." [3, 5, 7, 8, 10]

- + S. conduct as before, using Peterson (1974) p. 349 "There Shall Be Showers of Blessing," and 441 "Love Lifted Me." (These hymns are in fast six-eight.) [2, 4, 7, 8]
- + Assign reading in Berglund (1985) Chapter 3 through p. 96, and in Olson (1986) Chapters 6 and 15. Also, S. are to practice conducting Peterson (1974) p. 142, 268, 349,

and 441 as done in class.

{Too much time was spent on conducting in front of the class today. One S. asked whether the four-pattern could be used instead of the two-pattern. T. repeated that the accents are not the same, and that substituting should generally not be done.}

LESSON 37--SONGLEADING: PLATFORM ETIQUETTE AND DECORUM; THE TWO-POINT PATTERN; THE ANACRUSIS AND FERMATA--  
April 19

Objectives--S. will be able to:

1. Review six-eight meter, reading an unfamiliar rhythmic chart in six-eight meter which uses dotted quarter notes, the quarter-eighth figure, the three-eighth-notes figure, and two tied dotted quarter notes. S. will clap the rhythm as T. plays improvised piano music in that rhythm.
2. Summarize key points in platform etiquette and decorum, according to Olson (1986).
3. Review conducting in fast six-eight and six-four meters, using known hymns.
4. Define anacrusis(es) and fermata.
5. Demonstrate conducting fermatas which occur on each beat in two-four, three-four, and four-four meters.
6. Conduct hymns from their seat with both written and unwritten (traditional) fermatas, one verse, with piano introductions, given the diagrams of patterns to use in measures containing each fermata on the board. S. will correctly fit the preparatory stroke (and breath) into the introduction. Hymns chosen will require that some fermatas be followed by cutoffs.
7. Review two-, three-, and four-patterns, and continue developing facility in conducting them.
8. Explain when it is appropriate to cut off after a fermata, and when it is not.
9. Expound a rule for preparatory gestures after fermata cutoffs.

Materials:

1. Piano
2. Chalkboard
3. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Transparency:
  - a. Chart 9 (teacher-made)
6. Overhead projector/screen

Procedures:

- + Begin material from Olson (1986) Chapter 13 on platform



etiquette and decorum as follows:

Dress conservatively.

- + Ask S. to critique T.'s appearance today.

Ladies on the platform should cross their legs at the ankles only; men may cross their legs, but should avoid the "figure 4" position. Sit up straight; when standing, keep feet slightly apart, one ahead of the other.

Avoid annoying habits such as stroking the hair, putting hands in and out of pockets, needlessly rearranging things on the podium, or clutching and leaning on the podium.

- + Demonstrate each gesture.

Do not whisper to other platform personnel unless it is an emergency.

The order of leaving the platform is as follows:  
Ladies first, guests first, performers before accompanists (unless the latter is female).

- + Quiz S. on several situations. For example, "What if you have a female soloist, and a male accompanist: who leaves first? What if you have Sandi Patti as your guest soloist, and one of your 'homefolks' accompanies? What if you have a male singer with a female accompanist?" S. answer these questions aloud. [2]

If the accompanist starts the wrong hymn, do not look over accusingly at him/her. Instead, restate the hymn number to everyone.

Look interested in the speaker or singer while on the platform (and always!). [3, 5, 7, 8, 10]

- + Have S. warm-up by conducting four measures each of the two-, three-, and four-patterns; conducting two measures of each; conducting one measure of each. [4, 7, 8]

"In six-eight meter, which beats are accented? Why do we condense it to a two-pattern?"

- + S. should answer, "One and four; it is easier to conduct at a fast tempo, and it shows the accents." [2]
- + S. conduct Peterson (1974) p. 442 "Praise Him! Praise Him!" (in six-eight meter), 210 "Saved By the Blood," 262 "Trusting Jesus," and 505 "O That Will Be Glory" (the last three are in fast six-four meter). S. conduct at

their seats, two verses each, with piano introductions, after seeing diagrams drawn on the board for the beginning (and ending, if needed) of each hymn. [4, 7, 8, 10]

- + Have S. clap transparency Chart 9 projected overhead, then conduct it using a two-pattern as T. improvises at the piano using the rhythm on the chart. [4, 7, 8, 10]

- + Write ANACRUSIS on the board.

"We have actually already been working with anacruses. I have been calling them something else; did you pick up on it?"

- + S. should answer, "Pick-up notes."

"The definition of anacrusis is as follows: When a hymn begins on a beat other than the first, it has one or more anacruses."

- + Notate an example on the board, in four-four meter with two quarter-note anacruses. Below them, write the counts (3 and 4).

"This example has two anacruses." [3, 5]

- + Write FERMATA on the board.

"There is a T-shirt logo with a fermata on it that says, 'I'm a fermata; hold me!'"

- + Notate the symbol on the board.

"This symbol is placed over or under a note or rest to indicate that the sound is to be held out as long as the conductor wishes. To conduct them, elongate the stroke on the beat on which the fermata occurs. Hold the note or rest at least two times its normal value. Your hand should 'travel' outward to keep the singers sustaining it. You should cut off after a fermata if it occurs at the end of a hymn, or if it seems best. Some holds may not need a cutoff. If the song continues after the fermata, you will need to conduct a preparatory stroke after the fermata. [3, 5, 7, 10]

- + Write the following on the board:

(two-pattern) 1 2

(three-pattern) 1 2 3

(four-pattern) 1 2 3 4

(two-pattern as used for compound meter) 1 2

- + Draw fermatas over each count successively.
  - + Have S. conduct patterns with elongated strokes on fermata beats, no cutoffs.
  - + S. conduct two at a time in front of the class, with piano introductions, two verses, and either one or both hands (mirroring sometimes) Peterson (1974) p. 212 "Nothing But the Blood" (fermata on beat 4), 149 "When We See Christ" (fermatas on beats 1, 2, 3, and 4; cut off after first fermata only, with no prep after). Draw diagrams on the board to demonstrate fermata measures, preparatory measures, etc. [2, 4, 7, 8, 10]
- "What rule summarizes how to prepare after a cutoff following a fermata?"
- + S. should derive that when a cutoff follows a fermata, the cutoff gesture becomes the prep to the music which follows. [2, 8]
- "Some holds are not notated in the music. Olson calls them 'unwritten holds.' These are places in which congregations traditionally hold or elongate notes, although it is not indicated in the music to do so."
- + S. conduct Peterson (1974) p. 370 "Count Your Blessings," two at a time in front of the class, one verse, with piano intro. (The traditional hold is on the last time the word "one" occurs in the chorus.) At that point, draw a diagram on the board for the elongated pattern used to conduct the measure. Similarly, S. conduct Peterson (1974) p. 261 "Trust and Obey," elongating the word in the seventh measure, resulting in a 5-beat phrase ending. Instruct S. to keep conducting three-patterns through the measure instead of giving a hold gesture. [4, 7, 8]
  - + Assign Peterson (1974) p. 212 and 149 (fermatas) for S. to practice conducting.

{All conducting was done seated today. There was more talking among S. than usual, perhaps due to "spring fever" (it was a warm, sunny day).}

LESSON 38--SONGLEADING: THE ONE-POINT PATTERN; THE  
ANACRUSIS AND FERMATA; PROGRAMMING--April 21

Objectives--S. will be able to:

1. Conduct one-patterns appropriately.
2. Practice the two-, three-, and four-patterns.
3. Practice conducting fermatas in various contexts in known hymns.
4. Review two-two and three-two meters.
5. Discuss aspects of planning a program delineated in Olson (1986) Chapter 14 through p. 81.
6. Conduct two at a time in front of the class when chosen by T., with piano introductions, two verses on each hymn.

Materials:

1. Piano
2. Chalkboard
3. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Two music stands
6. Cox, H. L. (1946). It's real. In Smith, A. (Comp.), Favorites No. 2 (p. 35). Grand Rapids, Michigan: Singspiration.

Procedures:

- + As a review, S. conduct Peterson (1974) p. 142, 268, 349, 441, 149, and 212 in front of the class, two at a time. List these page numbers on the board. [4, 7, 8]
- + S. conduct Peterson (1974) p. 295 "He Leadeth Me," which uses fermatas on beat 3. S. are to hold 2 beats, cut off, and "breathe" as a prep for the next notes. S. conduct two at a time in front of the class, with piano intros, two verses. Draw conducting pattern diagrams on the board for measures with fermatas. [4, 7, 8, 10]
- + Draw a one-pattern on the board, and write ONE-PATTERN.  
  
"This is a teardrop shape. The one-pattern is used when you want to show only one beat in each measure. You must be sure to rebound quickly to the top of the pattern, and show the ictus. Generally, the one-pattern is used for

fast three-four meter."

{One ES student asked how you can know whether a hymn is in slow or fast three-four meter. T. had class conduct Peterson (1974) p. 49 "Our Great Savior," with a three-pattern, and then a one-pattern; the S. seemed to understand then. [3, 5, 7, 10]}

- + Read aloud and discuss the following excerpts from Olson (1986) p. 79-81: [2, 5]

p. 79 "Most churches. . . for each service."  
 "Programming concerns. . . special parts in the service."  
 p. 80 "Looking at another. . . action for God."  
 "Music may be. . . emotions."  
 "On the other. . . incompatible music."  
 "Music which is best. . . for the 'message.'  
 "In this. . . theme of the service."  
 "'Special numbers'. . . all may benefit."  
 p. 81 "The prelude. . . and postlude."  
 "The purpose of the prelude. . . absorb sound."  
 "Accompaniment. . . complementary."  
 "For instance. . . matial music."  
 "For any special number. . . to their own needs."

- + Give examples of this last statement: "I Walked Today Where Jesus Walked," "It's Real" (Smith, 1946). Read text aloud for the latter.

"In our next meeting, you will draw numbers for who conducts when on the Conducting Skills portion of this course. This will begin on April 26. You will also be given an information sheet telling you what you will have to conduct. You must be present on the day you are scheduled to conduct, or forfeit your grade." [3]

- + Assign Peterson (1974) p. 142, 268, 349, 441, 149, and 212 for S. to practice conducting.

{S. talked among themselves and seemed very restive today. When two ES students got up to conduct in front of the class, they "clowned around" for a few minutes. T. asked the class to stop laughing, and to be courteous. These two students remained up front while T. analyzed their conducting for icti, prep strokes, and endings. S. looked subdued and did better with the piano on the second time through their hymns. T. drew one of these their U-shaped two-patterns on the board, and explained that this should be avoided. When the two S. finished, the entire back row held up "Olympic score cards" with 9.2, etc. written on them.

T. frequently stopped what was being done to say, "Are you ready?" when S. disrupted the class too much with talking. Two teenage visitors (males) attended class today.]

## LESSON 39--SONGLEADING: SYLLABLE CONDUCTING--April 24

Objectives--S. will be able to:

1. Review the one-pattern in a new context (hymn).
2. Review D. C. al fine (as found in Peterson, 1974, p. 369).
3. Review fermatas as used in six-eight meter (via conducting Chart 9).
4. Conduct the hymns used as the Conducting Skills requirement, using a cassette-taped accompaniment.
5. Draw numbers for a day and time to conduct their Skills requirement.
6. Demonstrate syllable conducting (melodic contour and multiple pattern).
7. Define "bits of motion." They will explain occasions on which syllable conducting should be used.
8. Describe aspects of program planning from Olson (1986) Chapter 14, p. 82 through 93.

Materials:

1. Overhead transparency markers
2. Chalkboard
3. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Transparencies:
  - a. Chart 9 (teacher-made)
  - b. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 479.
6. Overhead projector/screen
7. Numbered and dated pieces of paper for S. to draw in determining Conducting Skills order
8. Conducting Skills sign-up sheet
9. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
10. Tape recorder and Conducting Skills songs on cassette tape (two verses each)

Procedures:

- + Add fermatas at random on overhead transparency Chart 9, and S. conduct it. [4, 7, 8, 10]
- + Read aloud and comment on the following excerpts from Olson (1986) p. 82-93: [3, 5]

- p. 82 "A hidden blessing. . . preparations."
- p. 83 "It is customary. . . at night."  
 "Prayer meetings. . . prayer."  
 "Some people feel. . . in your program."  
 "In the best. . . flexibility."  
 "Prelude. . . five minutes."
- p. 84 "It has been noted. . . verses of an average hymn."  
 "The invocation. . . predictable with experience."  
 "Scripture. . . four minutes."  
 "Special Musical . . . four minutes."  
 "Offering. . . its duration."
- p. 85 "An easy way. . . message).  
 "Always begin on time."  
 "Consider. . . prior to the program, etc."
- p. 86 "The prelude. . . reverence."  
 "Next, remember the. . . relaxing, etc."  
 "Musical climaxes. . . near the end."  
 "A continuous climax. . . silence."  
 "Packaging."
- p. 86-87 "Transitions." "A transition may consist. . . may be used as transition"
- p. 87 "Concerning the movement. . . the group order."  
 "Similarly, accompanists. . . playing."  
 "How many verses. . . already been omitted."  
 "It is a good idea. . . during the program."  
 "If only one. . . not too short."
- p. 88 "Another question. . . advantageous to the program."  
 "The conclusion. . . that is familiar."  
 "Make sure as well. . . on the platform."
- + S. conduct from their seats Peterson (1974) p. 369 "Give of Your Best to the Master" (remind S. of the meaning of D. C. al fine). S. are to ignore the fermata, and just concentrate on conducting the one-pattern. Draw the one-pattern and the preparatory diagram on the board. S. conduct Peterson (1974) p. 49 "Our Great Savior" using one-patterns. [4, 7, 8]
- + Pass around a box of folded papers on which are the three dates on which Conducting Skills will be video-taped and the numbers 1-10 on each of the days. S. draw these to see when they will conduct.
- + Have S. sign their name under the sign-up sheet slot according to the number they drew.
- + Post the list in the classroom. [3, 4, 7]



- + Distribute handout "Conducting Skills Component."  
Explain the procedure which will be used. [3]
- + S. ask any questions concerning the Skills Component.  
[2]
- + Draw diagrams for preparatory patterns, fermata measures,  
and other special parts of the Skills Component hymns.  
[7, 10]
- + S. conduct at their seats the Skills Component hymns,  
using a cassette-taped accompaniment. {S. conducted all  
of these through "Savior, Like a Shepherd."} [4, 7, 8]
- + Inform S. that in the next class session the fundamentals  
section of the course will be reviewed in preparation for  
the Final Exam.
- + Write SYLLABLE CONDUCTING on the board.  
  
"This means showing the word syllables in your conducting  
gestures, rather than merely the beats."
- + Read aloud Olson (1986) p. 27 list of uses for syllable  
conducting.  
  
"Olson identifies three kinds of syllable conducting."
- + Write MELODIC CONTOUR CONDUCTING, MULTIPLE PATTERN  
CONDUCTING, and DIVIDED PATTERN CONDUCTING on the board.  
  
"The first kind, melodic contour conducting, means to  
follow the contour (ups and downs) of the melody."
- + Compare this idea to the appearance of a contour map.  
  
"If you 'connected the dots' of the noteheads, you would  
see the melody(ic) contour."
- + Connect the noteheads with a marker on overhead transpar-  
ency of Peterson (1974) p. 479 "Jesus Loves Me."  
  
"This kind of conducting is useful with children. [3, 5,  
7, 10]
- + S. conduct with melodic contour conducting Peterson  
(1974) p. 479 (S. may consult diagrams on Olson p. 28 if  
needed), and p. 142 "Jesus Shall Reign." [4, 7, 8, 10]  
  
"The second kind of syllable conducting is called  
multiple pattern conducting. In this type, you will use

several different patterns throughout one hymns."

- + Read excerpts from Olson (1986) p. 31 on "bits of motion." [3, 5]
- + S. conduct Peterson (1974) p. 118 "When I Survey the Wondrous Cross" (consulting Olson, 1986, p. 31 if needed), showing the melodic rhythm rather than the beat. They repeat this with Peterson (1974) p. 46 "O For a Thousand Tongues." State that measure 6 has five bits of motion. In this measure, inform S. that they are to conduct a fast two-pattern, and a three-pattern to show each of these syllables. [4, 7, 8, 10]

LESSON 40--SONGLEADING: CONDUCTING SKILLS REQUIREMENT;  
REVIEW FOR EXAM NO. 3--April 26

Objectives--S. will be able to:

1. Demonstrate conducting skills achievement by conducting two hymns chosen by T. from four given on their skills requirement handout. These will be videotaped, one person at a time, with live piano accompaniment including introductions. S. will conduct two verses of each hymn. The rest of the class will function as a "congregation" and sing the hymns. Evaluation will be made on how well the checkpoints listed on the requirement handout are met.
2. Evaluate and critique their classmates who conduct as T. makes comments. For example, T. may say, "Tom had a good ictus." "How was Jane's prep?"

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
3. Piano
4. Videotaping equipment (camera, monitor, VCR)
5. Blank videocassette
6. One music stand
7. Review for Exam No. 3--Songleading handouts (one per S.)

Procedures:

- + One-third of the class members conduct one at a time on videotape two of the four Skills Component hymns as chosen and accompanied by T. on piano. The rest of the class function as a congregation and sing. {One ES student ran the videocamera. This activity took 35 minutes for ten students. After the first two S. conducted, the T. asked the class to vote on whether it was fair that the class conduct along with each person. They stated that it would be all right to do so, as long as the "congregation" conducted correctly! However, most S. stopped conducting along after this.} [2, 4, 7, 8, 9, 10, 11]
- + Make comments and critiques after each S. conducts. Ask S. questions requiring them to critique their classmates' performance. For example, "Was John's cutoff clear?" Remind S. that they will be able to view the videotape

tomorrow in the library media center, and that they will receive their critique sheets and grades in their campus mailboxes. [3]

- + S. as a class, conduct from their seats all four of the Skills Component hymns. {This took ten minutes.} [2, 4, 7, 8] Critique the class. [9, 11]
- + Distribute Review for Exam No. 3--Songleading handouts. Remind S. that the date of this exam is May 3.

LESSON 41--SONGLEADING: CONDUCTING SKILLS REQUIREMENT;  
REVIEW FOR EXAM NO. 3--April 28

Objectives--S. will be able to:

1. Demonstrate conducting skills achievement by conducting two hymns chosen by T. from four given on their skills requirement handout. These will be videotaped, one person at a time, with live piano accompaniment including introductions. S. will conduct two verses of each hymn. The rest of the class will function as a "congregation" and sing the hymns. Evaluation will be made on how well the checkpoints listed on the requirement handout are met.
2. Evaluate and critique their classmates who conduct as T. makes comments. For example, T. may say, "Tom had a good ictus." "How was Jane's prep?"

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
3. Piano
4. Videotaping equipment (camera, monitor, VCR)
5. Blank videocassette
6. One music stand
7. Review for Exam No. 3--Songleading handouts (one per S.)

Procedures:

- + One-third of the class members conduct one at a time on videotape two of the four Skills Component hymns as chosen and accompanied by T. on piano. The rest of the class function as a congregation and sing. {One ES student ran the videocamera.} [2, 4, 7, 8, 9, 10, 11]
- + Make comments and critiques after each S. conducts. Ask S. questions requiring them to critique their classmates' performance. [3]
- + Read aloud the following questions on the Review for Exam No. 3 handout: #13, 18, 21, 23, 24, 25, 30. S. are to answer the questions orally. [2, 8]
- + Remind S. that they can review their videotapes tomorrow in the library media center, and will receive their grades and critique sheets in their campus mailboxes.

{A film crew making a promotional videotape for the College already had cameras set up to shoot Music Introduction today. They concurrently videotaped the videotaping of the S. who conducted in today's session. The crew requested that T. move to the front of the classroom to use the grand piano there, to be more in camera range. T. explained that it was necessary to remain in position where she was to have eye contact with the conductors, and the sound was better from the piano used. One ES student had to conduct his hymns twice, because he had moved the music stand out of camera range unintentionally. The first S. to conduct was allowed one warm-up verse which "did not count," to offset the effect of the visiting camera crew. One S. had brought her one-year-old niece to class. Two S. asked T. about leaving early to practice a Chapel skit. One of these S. had also come in to class tardy. T. reminded S. how to conduct the verse 1 ending of Peterson (1974) p. 326. T. counted aloud during the conducting of several S. who got off track while conducting.}

LESSON 42--SONGLEADING: CONDUCTING SKILLS REQUIREMENT;  
 REVIEW FOR FINAL EXAM; SYLLABLE CONDUCTING--  
 May 1

Objectives--S. will be able to:

1. Demonstrate conducting skills achievement by conducting two hymns chosen by T. from four given on their skills requirement handout. These will be videotaped, one person at a time, with live piano accompaniment including introductions. S. will conduct two verses of each hymn. The rest of the class will function as a "congregation" and sing the hymns. Evaluation will be made on how well the checkpoints listed on the requirement handout are met.
2. Evaluate and critique their classmates who conduct as T. makes comments. For example, T. may say, "Tom had a good ictus." "How was Jane's prep?"
3. Review for the final exam, which is comprehensive of all material covered this semester.
4. Demonstrate and define divided syllable conducting.

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
3. Piano
4. Videotaping equipment (camera, monitor, VCR)
5. Blank videocassette
6. One music stand
7. Handout titled "Music Introduction Review for Exam No. 2--Fundamentals (written for groupwork format, used in the Spring 1988 semester) (one per S.)
8. Chalkboard
9. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
10. Copies of melodies of six different hymns from Peterson (1974) which use only rhythms and symbols familiar to S.

Procedures:

- + Inform S. that they may omit question #37 on the Review for Exam No. 3 handout. Ask S. if there are any questions they would like answered on the handout.
- + S. ask questions. {Review questions never covered in

class were #23 (six-four and nine-four meters), 32, 33, 34, 35, 36, 38. S. were responsible for answering these from reading the Olson (1986) text.]

- + Write DIVIDED SYLLABLE CONDUCTING on the board. Explain that this means adding an extra "click" at each ictus point, and is used when the beat is divided. List examples: the melody is in eighth notes when the beat is the quarter note, or the melody is in quarter notes when the beat is the half note. Notate several measures of four-four meter on the board with counts written below. Under each measure, draw the appropriate divided syllable diagram used.

"The clicks are added according to the melodic rhythm."  
[3, 5, 7, 10]

- + S. clap the melodic rhythm of Peterson (1974) p. 2 "Love Divine" (they may refer to Olson, 1986, p. 38 if needed). They conduct it. [4, 7, 8]
- + One-third of the class members conduct one at a time on videotape two of the four Skills Component hymns as chosen and accompanied by T. on piano. The rest of the class function as a congregation and sing. {One ES student ran the videocamera.} [2, 4, 7, 8, 9, 10, 11]
- + Make comments and critiques after each S. conducts. Ask questions requiring them to critique their classmates' performance. [3]
- + Inform S. that they need to study the Review for Exam No. 1 handout, the Review for Exam No. 2 handout, and the Review for Exam No. 3 handout to prepare for the final exam. In addition, tell them that the final exam is very similar to the pretest they completed. [3]
- + Remind S. that they can review their videotapes tomorrow in the library media center, and will receive their grades and critique sheets in their campus mailboxes.
- + Distribute an additional (different) Review for Exam No. 2--Fundamentals groupwork handout to each S., with a copy of one of six different hymn melodies which are to be analyzed according to the handout. The melodies use only rhythms and symbols familiar to the class. Several S. have the same melodies. S. take these to use as a review of music fundamentals. [3]



## LESSON 43--SONGLEADING: EXAM NO. 3--SONGLEADING--May 3

Objective--S. will be able to:

1. Demonstrate music achievement to date regarding songleading via Exam No. 3.

Materials:

1. Exam No. 3--Songleading (one per S.)
2. Pencils

Procedures:

- + Distribute Exam No. 3--Songleading and pencils. Remind S. of the final exam date and time.
- + S. complete Exam No. 3.

{Almost all of the questions of Exam No. 3 were changed at least slightly from the Spring 1988 version. Some new questions were added, and some old questions were deleted. One S. took the exam the next day due to illness.}

FINAL EXAM--May 5, 11:00-12:40 a. m.

Objective--S. will be able to:

1. Demonstrate music achievement via the MIAT posttest.

Materials:

1. Graded Exam No. 3 papers
2. Final Exam MIAT posttest (one per S.)
3. Computer answer sheets (one per S.)
4. Pencils (one per S.)
5. Course evaluation forms and answer sheets (one per S.)

Procedures:

- + Return Exam No. 3 papers which have been graded. Discuss any questions they wish.
- + Collect the exams. {One S.'s exam never got turned back in; he said he passed it down the line as requested. The exam was not located. Presumably, another S. took it by mistake. Consequently, the S. whose exam it was could not have his answers coded by T. onto computer answer sheets.
- + Distribute MIAT posttests, pencils, and computer answer sheets.
- + Administer MIAT posttest (cumulative). S. complete the posttest, using computer answer sheets. {One ES student left the room during the exam to go to the restroom. Two S. came in late because they were required to pay their school bill before taking their final exams, and had to provide evidence that they had done so for the T. An ES student was allowed to take the final exam just after the other S. did, because he works all night and had to work late on the exam date.}
- + Complete Course Evaluation forms. {Most S. had finished everything in 65 minutes.

APPENDIX F--ES TEACHER-MADE/TEACHER-WRITTEN MATERIALS  
(In order of mention in ES lesson plans)

## MUSIC INTRODUCTION

## RESEARCH PAPER

DUE: Thursday, February 6, 1989 by the end of class time  
For each weekday late, 10% deduction from grade.  
(After class Feb. 6 is counted as first day late.)

LENGTH: Body of paper must be a minimum of 5 full, well-written pages (typed and double-spaced), plus footnotes/endnotes and bibliography. Grammar, punctuation, word usage, documentation, etc. should be correct. Avoid using first person.

YOU WILL BE ASSIGNED ONE MAN from the following list. Examine and research his PHILOSOPHY OF SACRED MUSIC; that is, what did he believe church music should be like, and why. Do not include information on the person's background, youth, etc., unless it is pertinent to what he came to believe about sacred/church music. Include all key ideas, and record your findings on the first three pages of the paper.

Isaac Watts

Ira Sankey

Huldreich Zwingli

Charles Wesley

John Calvin

Martin Luther

The second part of the paper (the last two pages) should consist of an EVALUATION OF YOUR MAN'S VIEWPOINTS. Discuss whether he had a Scriptural basis for his beliefs, citing verses where appropriate, or if he is contradicted by Scripture. Where the Bible is silent or nonspecific, give your own opinions (do not use first person, however--"I believe...") building a logical and convincing case in support of or in opposition to your man's beliefs.

Footnotes or endnotes must be included, as well as a bibliography of all sources consulted, using the college-adopted style manual, Campbell's. Attached are some suggested sources, but others are available.

THIS PAPER COMPRISES 30% OF YOUR TOTAL GRADE.

## SUGGESTED SOURCES

- 780.92 Davis, Arthur Paul  
D381 Isaac Watts, His Life and Works
- 783 Rautley, Erik  
R682t8 Twentieth Century Church Music
- 783 Smith, Florence  
S56 Protestant Church Music
- 783 Davison, Archibald  
D38 Protestant Church Music in America
- 783 Etherington, Charles L.  
E814 Protestant Worship Music
- 783 Douglas, Winfred  
D682 Church Music in History and Practice
- 783 Douglass, Robert  
D68 Church Music Through the Ages
- 783 Green, Joseph F.  
G74 Biblical Foundations for Church Music
- 783 Hoelty-Nickel, Theodore  
H63 The Musical Heritage of the Church
- 783.7 McNeely, Edwin  
M325 Evangelistic Music
- 783 Nininger, Ruth  
N551 Church Music Comes of Age
- 783 Riedel, Johannes  
R531 The Lutheran Chorale: Its Basic Traditions
- 783 Rautley, Erik  
R682m The Church and Music: An Inquiry into the History,  
Nature, and Scope of Christian Judgment on  
Music
- 783 Rautley, Erik  
R682t Church Music and Theology
- 783 Squire, Russell  
S68 Church Music: Musical and Hymnological Developments  
in Western Christianity
- 783 Steere, Dwight  
S78 Music in Protestant Worship

- 783 Stevenson, Robert M.  
S784 Patterns of Protestant Church Music
- 783 Knight, Gerald  
K58 The Treasury of English Church Music
- 783 Appleby, David P.  
A664 History of Church Music
- 783.09 Ellinwood, Leonard  
E45 History of American Church Music
- 783.09 Rice, William C.  
R525 A Concise History of Church Music
- 264.2 Horn, Henry E.  
H67 O Sing Unto the Lord: Music in the Lutheran Church
- B Brailsford, Mabel  
Wesley A Tale of Two Brothers, John and Charles Wesley
- 245 Flew, R. Newton  
F54 The Hymns of Charles Wesley
- B Gbodspeed, E. J.  
Moody A Full History of the Wonderful Career of Moody and Sankey
- 245 Sankey, Ira D.  
S35 My Life and the Story of the Gospel Hymns
- 284.2 Bratt, John H.  
B73 The Rise and Fall of Calvinism
- B Harkness, Georgia  
Calvin John Calvin, the Man and His Ethics
- B Hunt, R. N.  
Calvin Calvin
- B Courvoisier, Jaques  
Zwingli Zwingli, a Reformed Theologian
- B Garside, Charles  
Zwingli Zwinli and the Arts
- 227.4 Luther, Martin  
L881c A Commentary on St. Paul's Epistle to the Galatians  
(contains a sketch of Zwingli's life)
- B Rilliet, Jean  
Zwingli Zwingli: Third Man of the Reformation

B           Bainton, Roland  
Luther     Here I Stand; A Life of Martin Luther

270.6       D'Aubigne, J. H.  
D382       The Life and Times of Martin Luther

B           Ritter, Gerhard  
Luther     Luther: His Life and Work

## MERRIAM: USES OF MUSIC

- 1) TO EXPRESS EMOTIONS
  - a) PROTEST AGAINST SOCIAL PROBLEMS
  - b) TENDER FEELINGS
  - c) SELF-EXPRESSION; "LETTING OFF STEAM"
- 2) ENJOYMENT OF BEAUTY
- 3) ENTERTAINMENT -- AMUSEMENT, DIVERSION
- 4) COMMUNICATION
- 5) AS A SYMBOL OF SOMETHING ELSE
  - a) CONVEY IDEA DIRECTLY
    1. MUSICAL ELEMENTS
    2. MUSIC WRITTEN WITH A "STORY" IN MIND
    3. MUSIC AND MOVIES / TV / RADIO
      - a. MOVIE CHARACTERS / ACTIONS
      - b. COMMERCIALS
    4. ENVIRONMENTAL SOUNDS
      - a. ACTUAL SOUNDS
      - b. IMITATION OF ACTUAL SOUNDS
    5. MUSIC CONVEYING SPECIFIC WORDS IN SONG TEXT
  - b) CONVEY FEELINGS
    1. MUSICAL ELEMENTS
      - a. HIGH + LOW RANGE OF INSTRUMENTS;  
TONE QUALITY OF INSTRUMENTS
      - b. "BENDING NOTES"
  - c) CONVEY APPROPRIATE BEHAVIOR, IDEAS, ROLES FOR PEOPLE IN YOUR CULTURE (SPECIFIC GENDER OR AGE)
    1. CHILDREN'S PLAY SONGS
    2. WOMEN'S SONGS / MEN'S SONGS



## 3. SONGS REFLECTING CULTURAL VALUES + BEHAVIOR

a. PATRIOTIC

b. PROTEST

c) CONVEY UNIVERSAL HUMAN PRINCIPLES

1. HUMANENESS

2. BROTHERHOOD

3. PERSONAL LIBERTY

6) PHYSICAL RESPONSE

a) STIMULATE

b) SEDATE

7) TO TEACH US HOW TO ACT IN OUR CULTURE

8) TO PROMOTE A SOCIAL INSTITUTION

a) CHURCH

b) SCHOOL

c) FAMILY

d) NATION

9) TO HELP A CULTURE HAVE CONTINUITY AND STABILITY

10) TO INTEGRATE ONE INTO SOCIETY

GASTON

1) EXPRESSION OF BEAUTY

2) CULTURE DETERMINES MEANING

3) MUSIC + RELIGION INTEGRALLY  
RELATED

4) COMMUNICATION

5) STRUCTURED REALITY

6) MUSIC IS DERIVED FROM THE  
TENDER EMOTIONS

7) SOURCE OF SATISFACTION

8) MUSIC IS MOST POTENT IN A GROUP

## WHY MUSIC?

## PART ONE: #1 OLD TESTAMENT WORSHIP

1. The use of music in Israel was familiar in connection with the \_\_\_\_\_ of the \_\_\_\_\_. II Samuel 6:1-5
2. David told the leaders of the Levites to pick men who could sing and play instruments. They picked three, \_\_\_\_\_, and \_\_\_\_\_. I Chron. 15:16-29
3. \_\_\_\_\_ was in charge of the music at Jerusalem. I Chron. 14:5
4. \_\_\_\_\_ and \_\_\_\_\_ were in charge of the Tabernacle at Gibeon (about 10 miles northwest of Jerusalem).
5. The musicians were employed \_\_\_\_\_. I Chron. 9:33  
What kind of work had these Levites done previously? \_\_\_\_\_
6. How many musicians were chosen all together? \_\_\_\_\_ I Chron. 23:5
7. How were they organized? I Chron. 25:1-31 (mainly 25:7)  
\_\_\_\_\_ + \_\_\_\_\_ = \_\_\_\_\_ (These were leaders only.)  
4000 - \_\_\_\_\_ = \_\_\_\_\_ (Remaining musicians) I Chron. 25:8  
Quite an organization!!!
8. Two kinds of instruments were used: one kind for music and one kind as signalling instruments.

## MUSICAL INSTRUMENTS

Lute  
Harp  
Flute

## SIGNAL INSTRUMENTS

Trumpet  
Horn  
Cymbals

Note: the cymbal served as the signal to begin the musical part of the service. Compare I Cor. 13:1. The apostle Paul seems to be saying \_\_\_\_\_

UNDER SOLOMON

9. At the dedication of the temple, an interesting thing happens with music. II Chron. 5:2-14  
The combined choirs were present for the occasion.  
They had special clothes: \_\_\_\_\_  
The instruments and singers sang and played \_\_\_\_\_.  
They sang Psalm # \_\_\_\_\_.  
As they sang, the \_\_\_\_\_ of the \_\_\_\_\_ filled the house.  
God's blessing and the moving of the Spirit came before Solomon's \_\_\_\_\_. II Chron. 6:1-11  
See II Chron. 7:1-3, 4-10. Psalm # \_\_\_\_\_ was sung again.
10. \_\_\_\_\_ made instruments to be used by Temple musicians. II Chron. 9:11
11. \_\_\_\_\_ wrote \_\_\_\_\_ songs himself. I Kings 4:32

## WHY MUSIC?

## PART ONE: #2 OLD TESTAMENT WORSHIP

## REVIEW

1. The first record in the Bible of music in a worship setting was when Israel took the \_\_\_\_\_ of the \_\_\_\_\_ from the Philistines.
2. Ten percent (10%) of the men of the tribe of Levi became musicians. How many does the Bible tell us that was? \_\_\_\_\_
3. Solomon made \_\_\_\_\_ and wrote how many songs? \_\_\_\_\_

## UNDER AZARIAH and ASA II Chron. 15

1. This covenant was celebrated with \_\_\_\_\_. The penalty for breaking this covenant was \_\_\_\_\_. (vs. 12-14)

PRINCIPLE: Revival always brings a revival in music.

## UNDER JEHOASHAPHAT II Chron. 20

2. God used musicians to win a \_\_\_\_\_.
3. The musicians were instructed to praise the \_\_\_\_\_ of \_\_\_\_\_ of the Lord. (vs. 21) They sang Psalm # \_\_\_\_\_.

PRINCIPLE: God will use musicians to speak His messages.

4. God spoke through \_\_\_\_\_, a relative of \_\_\_\_\_, the chief musician.

## UNDER HEZEKIAH II Chron. 29

5. The musicians did other tasks than music, for here they \_\_\_\_\_ the temple.

PRINCIPLE: Musicians ought to get their hands dirty, too.

6. This revival was celebrated with \_\_\_\_\_ (vs. 25), and the musicians were the leaders in the revival, for verse 34 says that they were more \_\_\_\_\_ to \_\_\_\_\_ than the priests.

## UNDER AMOS Amos 5

7. God was rejecting their feasts, their solemn assemblies, their offerings and their \_\_\_\_\_. (vs. 21-23)
8. Amos uses a song (mostly from Deut.) to call Israel to God. It was effective because it contained the \_\_\_\_\_ of God.

PRINCIPLE: If a song does not use the Word of God, God does not have to use the song.

9. Hebrew poetry does not use rhyme, or meter, but it uses \_\_\_\_\_.

10. The first stanza of this hymn is in Amos 4:12-13.

STROPHE 1 vs. 12 "Prepare to meet thy God, O Israel  
vs. 13 "For, lo, he that formeth the mountains,

and createth the wind,

and declareth unto man what is his thought,

that maketh the morning darkness, and treadeth upon the high places of the earth,

The Lord, the God of Hosts, is his name."

STROPHE 2 Amos 5:4-8

STROPHE 3 Amos 9:5-6



THE PSALMS  
PART ONE #3--SUPPLEMENT 1

A book of psalms is called a \_\_\_\_\_, while a book of hymns is a \_\_\_\_\_.

The book of Psalms was the \_\_\_\_\_ book of the congregation of Israel during the second Temple's existence.

ROOTS OF THE WORD "PSALM"

MIZMOR (Hebrew) means \_\_\_\_\_.

PSALMOI (Greek) means \_\_\_\_\_.

(The word \_\_\_\_\_ comes from the same root.)

In the Hebrew Bible the collection is called the \_\_\_\_\_ of \_\_\_\_\_.

BOOKS

The Psalms may be divided into five books:

- 1) BOOK I = Psalms \_\_\_\_\_ through \_\_\_\_\_.  
All are written by \_\_\_\_\_ (except the first two). The Doxology is in \_\_\_\_\_.
- 2) BOOK II = Psalms \_\_\_\_\_ through \_\_\_\_\_.  
Psalms 42-49 are the \_\_\_\_\_.  
Psalm 50 is a psalm of \_\_\_\_\_.  
Psalms 51-72 are \_\_\_\_\_ psalms.  
The Doxology is in \_\_\_\_\_.
- 3) BOOK III = Psalms \_\_\_\_\_ through \_\_\_\_\_.  
Psalms 73-83 are \_\_\_\_\_ psalms.  
Psalms 84-89 are known as \_\_\_\_\_ psalms because they were written during the time of David's sin with Bathsheba.  
The Doxology is in \_\_\_\_\_.
- 4) BOOK IV = Psalms \_\_\_\_\_ through \_\_\_\_\_.  
They are all anonymous, except Psalm 90 (by \_\_\_\_\_) and 101 and 103 (by \_\_\_\_\_).  
None of them have any \_\_\_\_\_.  
The Doxology, in \_\_\_\_\_, actually belongs to Psalm 106 (none of the other doxologies belong to the psalm in which they occur).
- 5) BOOK V = Psalms \_\_\_\_\_ through \_\_\_\_\_.  
This book contains "David Psalms" (Psalms \_\_\_\_\_ to \_\_\_\_\_); "Hallel" psalms (Psalms \_\_\_\_\_ to \_\_\_\_\_); Psalm 119; "Songs of Degrees" (Psalm 120-135); Psalm 136; an old \_\_\_\_\_ (Psalm 137); more "David Psalms" (Psalms \_\_\_\_\_ to \_\_\_\_\_); and various "Hallelujah" psalms (the rest of the book).  
There are no \_\_\_\_\_ in this book.  
The Doxology in Psalm \_\_\_\_\_ acts as a summary or ending for all of the Psalms.

## BOOKS RELATED TO THE PENTATEUCH

- BOOK I = Genesis, because Genesis contains \_\_\_\_\_, while BOOK I Psalms contain \_\_\_\_\_.
- BOOK II = Exodus, because the theme of Exodus is \_\_\_\_\_, like the theme of Psalms 42-72.
- BOOK III = Leviticus, with the keynote of \_\_\_\_\_.
- BOOK IV = Numbers, because in Numbers God points toward the land of rest, while BOOK IV begins with Psalm 90, the psalm of \_\_\_\_\_, inspired during the wilderness wanderings.
- BOOK V = Deuteronomy; in Deuteronomy Jehovah tells (through Moses) Israel's \_\_\_\_\_ and predicts their \_\_\_\_\_, as does Psalm \_\_\_\_\_.

## TIME FRAME

The Psalms seem to belong mostly to the Age of \_\_\_\_\_, of \_\_\_\_\_, and the time of the \_\_\_\_\_.

## EVIDENCES THAT THE BOOK OF PSALMS HAS BEEN EDITED

- 1.
- 2.
- 3.
- 4.

THE PSALMS  
PART ONE #3--SUPPLEMENT 2

POSSIBLE COMPILERS

BOOK I = \_\_\_\_\_  
 BOOK II = \_\_\_\_\_ (uses the name  
 much more than Yahweh, which is just the opposite  
 of use of these names in BOOK I)  
 BOOK III = \_\_\_\_\_ (this is speculation)  
 BOOK IV = There are two by \_\_\_\_\_, one by \_\_\_\_\_,  
 and the rest \_\_\_\_\_.  
 The compiler seems to have been \_\_\_\_\_  
 \_\_\_\_\_  
 as indicated by his going back as far as Moses.  
 BOOKS IV AND V = \_\_\_\_\_

WHEN USED

- 1) Daily
- 2) At regular Temple services
- 3) On special days
  - a) "Songs of \_\_\_\_\_"
  - b) At the \_\_\_\_\_
  - c) At the feast of \_\_\_\_\_
- 4) Congregational use, mostly by the \_\_\_\_\_, however.

HOW PERFORMED

- 1) Direct Chant = \_\_\_\_\_
- 2) Antiphonal Chant = \_\_\_\_\_
- 3) Responsive Chant = \_\_\_\_\_

AUTHORS

- 1) \_\_\_\_\_ (90)
- 2) David (wrote 73 psalms)
- 3) \_\_\_\_\_ (72, 127)
- 4) \_\_\_\_\_ (50, 73-83)
- 5) Heman (88)
- 6) \_\_\_\_\_ (89)
- 7) Sons of \_\_\_\_\_ (ten psalms)

MUSICAL PERFORMANCE OF THE PSALMS (superscriptions/titles)

- 1) "To the chief musician" indicates that \_\_\_\_\_.
- 2) "To the sons of Korah"
- 3) SELAH may mean:
  - a) \_\_\_\_\_, or
  - b) \_\_\_\_\_.
- 4) HIGGAION denotes an \_\_\_\_\_  
 of some kind, and means \_\_\_\_\_,  
 music rather than resounding music.

- 5) Terms referring to instruments:
- a) NEGINOTH/NEGINAH means to accompany with a \_\_\_\_\_ instrument.
  - b) NEHILOTH possibly means \_\_\_\_\_.
  - c) Upon GITTITH means either a \_\_\_\_\_, or an instrument from Gath.
- 6) Terms specifying who is supposed to sing:
- a) Upon ALAMOTH means \_\_\_\_\_.
  - b) Upon SHEMINITH means \_\_\_\_\_  
(see I Chron. 15:19-21).
- 7) Other terms refer to opening words of well-known songs of the day. For examples, see Psalms 22, 45, 58, 59, and 60.

#### SUPERSCRPTIONS/TITLES WHICH REFER TO THE POETRY

MIZMOR =

SHIR =

MASCHIL =

MICHTAM = 1) \_\_\_\_\_  
 2) \_\_\_\_\_  
 3) \_\_\_\_\_  
 4) \_\_\_\_\_

SHIGGAION =

Prayer

Praise



## WHY MUSIC?

## PART TWO: #1 NEW TESTAMENT WORSHIP

The actual transition from the Psalms to Christian hymnody occurs at the institution of the Lord's Supper. This event is extremely important to the Christian because it signifies the "new testament in Jesus' blood". Music is given a place of importance in this event. Mark 14:22-26

1. "And when they had \_\_\_\_\_, they went out into the Mount of Olives."

We are not told what hymn they sang, but it is generally thought that they sang a portion of Psalms 113-118, as was the custom at the Passover celebration. This hymn group is called the Hallel. The fact that our Savior, Jesus Christ, hosted the disciples shows the importance of godly music. Right away, Christians began celebrating Communion in this manner. Acts 2:46-47

2. "Praising God" (vs. 47) is a phrase used whenever the Psalms were being sung.

Luke records three Jewish-Christian psalms in his gospel. The most well-known of these is the Magnificat, which poetically expresses Mary's praise to God when she found out that she was to be the mother of the Savior. Luke 1:46ff (thought rhyme)

46 And Mary said, "My \_\_\_\_\_ doth magnify the \_\_\_\_\_.  
 47 and my \_\_\_\_\_ hath rejoiced in \_\_\_\_\_.  
 \_\_\_\_\_."

## NOTES:

What have you noticed about the Bible songs that we have looked at so far?

SONG OF ELIZABETH Luke 1:42-45

SONG OF ZACHARIAS Luke 1:68-79

SONG OF SIMEON Luke 2:29-32

Did Luke get these songs from an early first-century hymnbook?

3. Acts 4:24 tells us that these Christians were singing together from their hymnbook, the psalms. They were singing Psalm \_\_\_\_.

## NOTES:

Early Christians add to Psalms -- Acts 2:25-26

PSALM 2

1 Why do the heathen rage, and  
the people imagine a vain thing?  
2 The kings of the earth set them-  
selves, and the rulers take  
counsel together against the Lord  
and against his anointed.

ACTS 2:25-26

25 Who by the mouth of thy  
servant David hast said,  
"Why do the heathen rage,  
and the people imagine a vain  
thing?  
26 The kings of the earth  
stood up and the rulers were  
gathered together against  
the Lord and against his  
Christ."

To the paraphrase, the early Christians added verses 27-28:

- 27 For of a truth against thy holy child Jesus, whom thou hast  
anointed, both Herod and Pontius Pilate, with the Benthiles,  
and the people of Israel, were gathered together.  
28 For to do whatsoever thy hand and thy counsel determined  
before to be done.

Notice that the music had God at its center, and that is why God  
blessed. God will not bless songs that appeal to emotions, or  
misuse scripture. The thing most characteristic about these songs  
is the gladness of heart, and the predominance of praise.

Even Paul had to caution the early church about their music.

I Cor. 14:26

- 26 How is it then brethren ? When ye come together, every one  
of you hath a psalm, hath a doctrine, hath a tongue, hath  
a revelation, hath an interpretation. Let all things be  
done to edifying.

The key to this verse is the last sentence. If music does not  
\_\_\_\_\_ by using the \_\_\_\_\_, it hurts  
Christians.

Paul's letter to Ephesus gives musical instruction in context of  
being filled with the Holy Spirit. Ephesians 5:18-20

- 18 And be not drunk with wine, wherein is excess: but be filled  
with the spirit.  
19 Speaking to yourselves in psalms and hymns and spiritual songs,  
singing and making melody in your hearts to the Lord.  
20 Giving thanks always for all things unto God and the Father  
in the name of our Lord Jesus Christ.

Spiritual \_\_\_\_\_ is the result of being filled with the  
S\_\_\_\_\_.

Colossians 3:16 tells us a very important function of music.

- 16 Let the word of Christ dwell in you richly in all wisdom,  
teaching and admonishing one another in psalms and hymns and  
spiritual songs, singing with grace in your hearts to the Lord.  
Music is used here to \_\_\_\_\_ and to \_\_\_\_\_.

BOOK OF REVELATION

Song of the Beasts: Rev. 4:6-8

8 And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, "Holy, Holy Holy, Lord God Almighty, which was, and is, and is to come."

Three great truths are proclaimed by the beasts:

"Holy, Holy, Holy... God's \_\_\_\_\_  
Lord God Almighty. . . God's \_\_\_\_\_  
which was, and is, and is to come." God's \_\_\_\_\_

What hymn in our hymnbook comes from this scripture? \_\_\_\_\_

Song of the 24 Elders Rev. 4:9-11

10 The four and twenty elders fall down before him that sat on the throne, and worship him that liveth forever and ever, and cast their crowns before the throne, saying,  
11 Thou art worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created.

They are singing that God alone is worthy to receive \_\_\_\_\_,  
\_\_\_\_\_ and \_\_\_\_\_, because He has \_\_\_\_\_  
all things for His \_\_\_\_\_.

Song of the 144,000 Rev. 14:1-3

2 And I heard a voice from heaven, as the voice of a great thunder: and I heard the voice of harpers harping with their harps:  
3 And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.

We are not told what the song was that they sang, but there was singing and playing of instruments before the throne of God. If you are saved and you have trouble making yourself sing the hymns of praise at church (or anywhere), you should examine your life carefully. There is something wrong if you cannot praise God in song, regardless of your musical ability.

Song of the Tribulation Saints Rev. 15:2-4

3 And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints.

4 Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy: for all nations shall come and worship before thee; for thy judgments are made manifest.

(Compare Exodus 15:1ff, Josh. 22:5, Deut. 32:3ff, Ps. 111:2, 139:14)  
What is the overwhelming content of these songs? \_\_\_\_\_

What will music be like in heaven? \_\_\_\_\_

- I. Increased persecution of believers
  - A. Forcing of secret meetings
  - B. Separation of congregations from one another, so that each congregation had to develop its own music.
  - C. Cultures were mixed--Roman, Greek, Hebrew
  - D. Center for music gone, for the temple was destroyed in 70 A.D.
- II. Clergy and laity separated

The earliest-known Christian hymn in existence today was written by Clement of Alexandria (c. 170-220). Its name is: \_\_\_\_\_

Literal translation of verses one and three:

- 1: Bridle of untamed colts, Wing of unwandering birds,  
Sure Helm of Ships. Shepherd of royal lambs, Assemble  
thy simple children to praise in holiness, to hymn in  
guilelessness with innocent mouths. Christ the Guide  
of children.
- 3: Jesus, Savior of the human race, Shepherd, Husbandman,  
Helm, Bridle, Heavenly Wing of the all-holy flock. . .

The earliest document of Christian music of which we have the actual manuscript is the OXRYHYNCHOS HYMN, found in Egypt in 1918. A translation of the words on the damaged fragment:

" . . . all glorious created things together God . . . shall not keep silence nor may the stars beaming light hold back. . . all rushing waves of water shall praise our Father, Son and Holy Spirit, all powers join together in: Amen! Amen! Might and praise and glory be to God; He alone is the Giver of all good things. Amen! Amen!"

#### THE STATE CHURCH MUSIC (c. 313-1517)

In 313 A.D. Constantine the Great decreed in the "Edict of Milan" that Christianity was the official (and only) religion of the empire. The church was governed by the state, and this paved the way for the papal system of the present Roman Catholic Church. During this time the music was in the hands of the clergy exclusively. Some hymns that we use coming from these 1200 years are:

Lord Jesus, Think on Me--Synesius of Cyrene c. 375-414  
Come Ye Faithful, Raise the Strain--John of Damascus c. 780  
O Come, O Come, Emmanuel--Anonymous 9th century  
Jesus, the Very Thought of Thee--Bernard of Clairvaux  
1091-1153  
O Sacred Head, Now Wounded -- BERNARD OF CLAIRVAUX  
All Creatures of Our God and King--Francis of Assisi  
c. 1181-1226

Also, during this time the Gregorian chant was popularized.

## WHY MUSIC?

## PART THREE: #2

## THE 350 YEARS SINCE LUTHER

## GERMANY 1500-1700

1. Church music about the year 1500 was dominated by the clergy. Martin Luther purposed to place it back in the hands of the people. He wrote music with words to teach truth, refuting the Catholic Church's teaching of errors. He was so successful as to cause the greatest religious upheaval of all time. Luther wrote original hymns, scripture paraphrases, and translations from the Latin hymns.

## SWITZERLAND

2. Zwingli totally removed music of any kind from the church. He was attempting to remove all Catholic influence, and to recapture the setting of the early church.
3. John Calvin replaced Zwingli as the church leader, and introduced a strict form of psalm-singing. He had a small book of the psalms set to a very simple melody and rhythm, and had it distributed to the congregation. A man who helped Calvin to do this was named Louis Bourgeois. The following is a quote about Bourgeois:

"He was arrested in 1551 and placed in prison for having changed 'without permission' the melodies of certain psalms which he had himself written some years earlier."

## ENGLAND 1700-1800

4. Isaac Watts began to paraphrase psalms and put them to music. Although he was viewed as a man departed from Christianity because of his freedom with the psalms, the idea caught on, and grew.
5. At the same time Charles Wesley was freely expressing himself with his Methodist congregation in songs of a more intimate, subjective nature.
  - a. Watts insisted that the hymn must be kept outside the realm of poetry, stripped of poetic suggestions, and be written in the simplest of terms.
  - b. Wesley maintained that the hymn should be a religious lyric, and create the impression of lyric poetry, that the congregation must be made to feel the beauty and inspiration of the poetry.

## WHY MUSIC?

PART THREE: #3

THE 350 YEARS SINCE LUTHER (CONT'D)

## HYMN-SINGING COMES TO AMERICA--1725

In the years prior to 1725, the Puritans, Quakers, etc. used psalm-singing only for their religious music. The Great Awakening (a period of revival) began in England in about 1725, and spread to the Americas in 1739, through the preaching of a travelling evangelist named George Whitefield. Along with this movement came the paraphrased psalm, and the hymn (song of worship directed toward God).

Almost immediately the "singing school" with the Do, Re, Mi, Fa, So, La, Ti, Do notation was introduced. This became very popular and continues even today (although the system has been altered). During the Civil War, the YMCA supplied little hymn books for the soldiers. (Remember, many people regarded the Civil War as a religious war.) D.L. Moody, a YMCA leader of the Chicago association, published the North-Western Hymnbook, which made a large use of Sunday School tunes and songs. This is the first example of what are now known as "gospel hymns". Familiar gospel songs are "I Need Thee Every Hour," "What a Friend We Have in Jesus," "He Leadeth Me".

Mr. Eben Tourjee (President of Boston YMCA in 1851) organized the Peace Jubilee (1872). There were 17,000 singers, and 3000 orchestra members from the U.S. along with the military bands of England, France, Germany, Italy, Russia, Spain, and the U.S., and a huge organ built for the occasion. Using gospel hymns, the event set a tone for the whole country in popular religious music.

The following is a quote from George Stebbins (hymnwriter for Moody): "The mornings were spent in going over the selections that had been made, we three singers singing the songs and the three evangelists sitting in judgment upon them, passing such comments upon their effectiveness and fitness for evangelistic purposes as occurred to them. After the verdict on their merit was pronounced, time would be given to examination on the hymns as to their strength and to their devotional character as well."

## HOW DID WE GET FROM THIS POINT TO WHERE WE ARE NOW IN POPULAR RELIGIOUS MUSIC?????

"Moody himself could not distinguish one tune from another and his approach to music was. . .He judged music entirely in terms of its mass effect. He could form no judgment. . .by hearing it played or sung in private. He must see it tried in a crowd."

IT IS THIS SORT OF APPROACH WHICH HAS CAUSED US TO BE WHERE WE ARE TODAY . . . .

It was the lack of any ideal or development goal in the gospel hymn that caused its rapid deterioration.

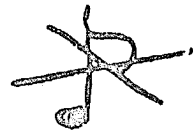
1. The hymn-writers were encouraged to write words that would move the people emotionally. Thus, the introduction of sentimental, non-biblical ideas.
2. The music (apart from the words) was largely unimportant, and became grossly simplistic and crude.
3. Imitators of the Moody-Sankey team initiated music that evoked a response, however shallow, short-lived and false, that was thought to be spiritual.

① MEETING FOR PRAYER, EDIFICATION, EXHORTATION <sup>386</sup>



③

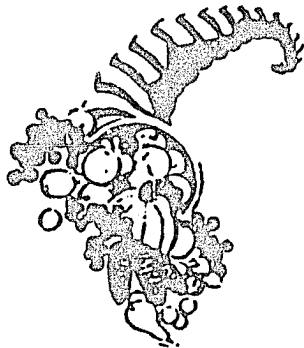
BUSINESS MEETING



② MEETING FOR  
THANKSGIVING,

A  
COMMON  
MEAL,

THE  
LORD'S  
SUPPER.





## CONCLUSIONS -- N.T. PRACTICES

### 1. USE OF MUSIC IN PUBLIC WORSHIP

- a. CONGREGATIONAL SINGING PRACTICED AT TWO OF THE THREE TYPES OF CHURCH MEETINGS
- b. SOME SOLO / SPONTANEOUS SINGING USED ("CHARISMATIC SINGING")
- c. ACCOMPANIED SINGING INDICATED, WHERE POSSIBLE

### 2. TYPES OF MUSIC USED

- a. OLD TESTAMENT PSALMS
- b. NEWLY WRITTEN HYMNS
- c. IMPROVISED SINGING (SPONTANEOUS, CHARISMATIC)

### 3. NEW TESTAMENT PRINCIPLES

- a. SINGING SHOULD SERVE SEVERAL PURPOSES (EPH. 5: 19 , COL. 3: 16)
  - 1) TO PRAISE + WORSHIP GOD
  - 2) TO TEACH DOCTRINE
  - 3) TO ADMONISH IN CHRISTIAN LIVING
  - 4) TO BUILD ONE ANOTHER UP IN THE FAITH
- b. WORDS SHOULD ALWAYS BE DISTINCT + INTELLIGIBLE (I COR. 14: 7, 15)
- c. INSTRUMENTALISTS SHOULD BE ADEQUATE PERFORMERS (I COR. 14: 7)
- d. CONFUSION IS TO BE AVOIDED AT ALL COSTS (I COR. 14: 15, 16)
- e. CHURCH MUSIC SHOULD ALWAYS HAVE ITS SOURCE IN THE SPIRIT (EPH. 5: 18)
- f. ENTHUSIASM SHOULD BE SPIRITUAL, NOT PHYSICAL (EPH. 5: 19)
- g. WORDS SHOULD BE FROM SCRIPTURE, OR BASED ON IT

## QUOTES BY LUTHER--INDEX CARDS

LUTHER #2

"Music is an art. It must be studied rather than merely listened to, for proper appreciation!"

LUTHER #3

"I made music study a mandatory part of the curriculum in schools I myself organized. I feel it is that important!"

LUTHER #4

"All of the ministers who follow my lead are required to study singing, and cannot be ordained until they have sufficient understanding of music!"

LUTHER

#5

"Unlike St. Augustine, I don't believe we need to fear to use elaborate church music on moral grounds. God can be praised in either simple or complex music!"

LUTHER

#7

"Although I do feel that the congregation should play a prominent role in church music and not leave it all up to the priests, I also believe that the organist and choir have vital roles!"

LUTHER

#8

"Church musicians have a right to an adequate and assured income from church sources!"

## FLASHCARDS

CALVIN

USE ONLY PSALMS,  
IN THE VERNACULAR  
(COMMON LANGUAGE)

CALVIN

1. ANCIENT CHURCH AND PAUL'S TESTIMONY
2. THEY ADD WARMTH TO OUR COLD PRAYERS
3. THE PRIESTS TEND TO MUMBLE THEM!
4. PSALTER IS INSPIRED

## FLASHCARDS

CALVIN

SIMPLICITY

SINCE COMMON PEOPLE WILL BE USING IT

CALVIN

MODESTY

SINCE IT WILL BE USED TO  
WORSHIP A SOVEREIGN GOD

CALVIN

UNACCOMPANIED VOICE  
(NO INSTRUMENTS)

BEST MEETS CRITERIA:  
SIMPLICITY  
MODESTY

## INFORMATION ABOUT LOUIS BOURGEOIS--INDEX CARDS

## LOUIS BOURGEOIS #1

He was arrested in 1551 and placed in prison for having changed "without permission" the melodies of certain of the psalms which he had himself written some years earlier. . . He was imprisoned by his employers for his musical innovations. . . and having suffered Calvin for 16 years . . . lost his appointment and left Geneva on account of Calvin's objection to part-singing.

## LOUIS BOURGEOIS #2

1. Wrote tunes carefully designed to be easy for congregations to sing.
2. "Father of the modern hymn tune."
3. Wrote "Old 100th" (Doxology) tune.

## TRANSPARENCIES

ISAAC WATTS



- (1) Psalms alone are inadequate to express Christian praise
- (2) New standard of church song:
  - (a) Evangelical
  - (b) Freely composed
  - (c) Should express thoughts and feelings of singers, not merely recall circumstances or record sentiments of David, Asaph, etc.
- (3) Rationale
  - (a) There is a sharp distinction between reading Psalms and singing them.
  - (b) Translation of Psalms into English verse is awkward, if not impossible.
  - (c) Congregational song should represent our words to God, not always His words to us.
- (4) Use hymns because:
  - (a) A translated Psalm is no longer inspired as to form and language. It is just as lawful to use other Scriptural thoughts, composed into a spiritual song.
  - (b) The very design of Psalms was to respond to the fullness of God's revelation. God's revelation in Christ requires gospel songs.
  - (c) Scriptures command us to sing and give thanks in Christ's name. Why should we preach and pray in His name, but sing under terms of the Law?!
  - (d) Psalms do not provide for every occasion of Christian praise or express all Christian experiences.
  - (e) Gifts of the Spirit include preaching, prayer, song. Ministers should study to acquire ability in all three parts of worship.





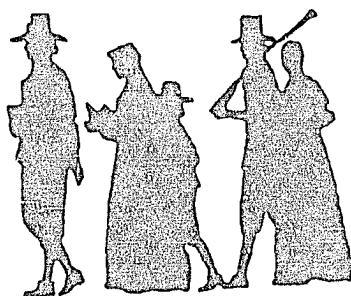
## TRANSPARENCIES

## WATTS WHAT ? ? ? ?

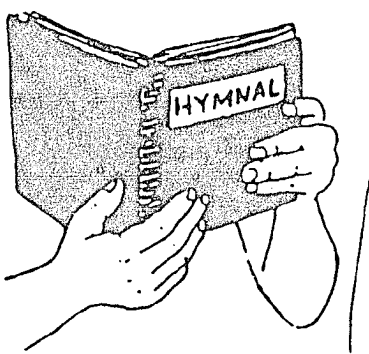
1. Songs based on feelings, thoughts, experiences common to all Christians. Objectivity.
  2. Opening lines make a quick appeal.
  3. Singleness of theme throughout all stanzas.
  4. Brevity and compactness.
  5. Songs progress toward a thought climax--this means we should sing every verse, if possible.
  6. Wrote songs to fit the sermon--set a trend here!
- 

## WATTS HYMNS

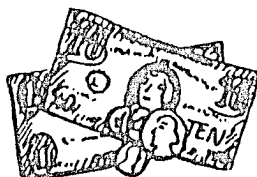
- When I Survey the Wondrous Cross
  - Alas, and Did My Savior Bleed?
  - When I Can Read My Title Clear
  - Am I a Soldier of the Cross?
  - Joy to the World!
  - Jesus Shall Reign
  - O God, Our Help in Ages Past
- and many others!

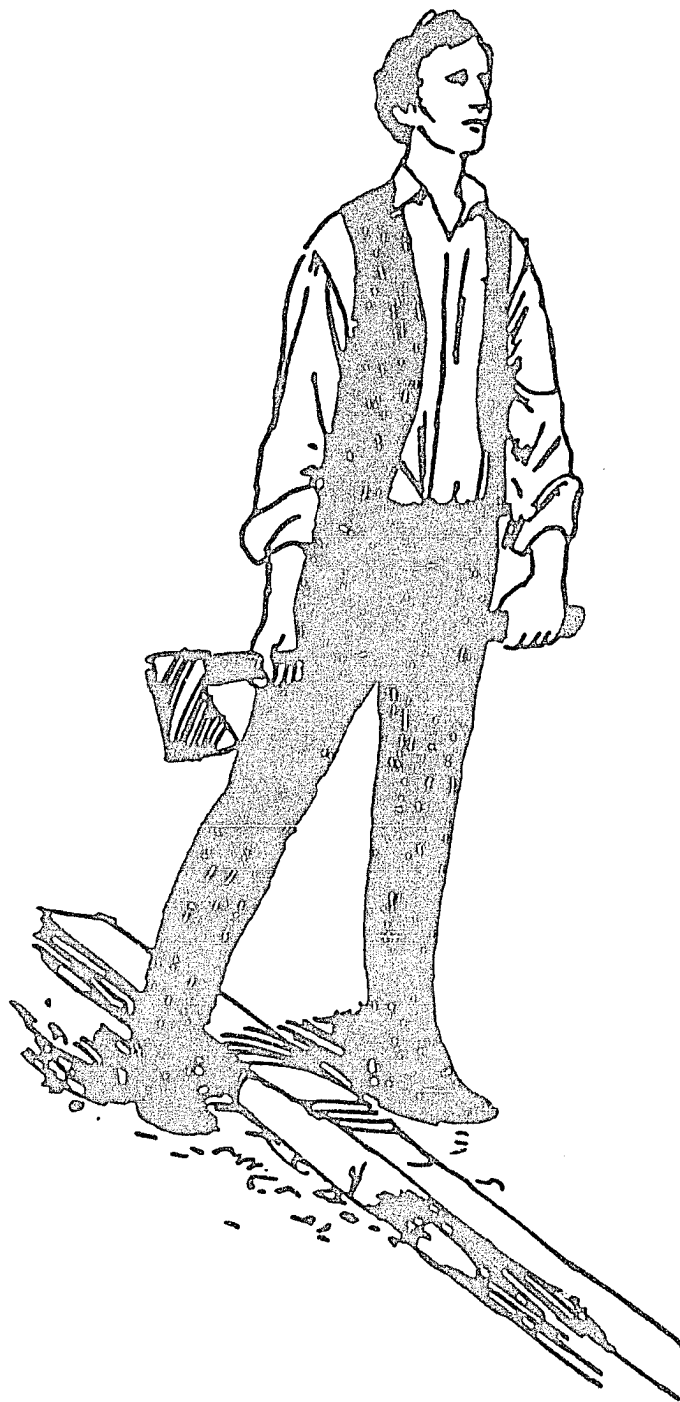


Puritans



Bay Psalm Book  
1640





ES GROUP  
SPRING 1989

REVIEW GAME: "THOU SHALT REVIEW"  
EXAM NO. 1

- Divide the class in half. Move chairs so that you are sitting in long lines. Choose a name for your team.
- Appoint an ISTJ as TIMEKEEPER. [Ts like fairness, and ISTJs are good at detail and routine.] Give 30 seconds for each answer. Use a stopwatch and a bell.
- Appoint another ISTJ as SCOREKEEPER. One point is given for each correct answer. Record points on board.
- "I am your game show host, Joan Trebek. I will ask each of you down the line a question, alternating teams. You can use any notes or books you like. If you're unable to answer, the next person in line on the other team can steal. If neither answers it, no points will be given."
- Toss a coin for which team begins.
- Winners get the jackpot prize (Valentine candy). Losing team gets a consolation prize. [Show containers, but not prizes yet]
- Game is over when the school bell rings. Remember: You can feel free to call me at home with questions before the exam, or come by my office.

400

TEAM COMPETITION QUESTIONS FOR ES GROUP, SPRING 1989  
REVIEW FOR EXAM NO. 1

1. Who said that music is used in our society to help disturbed people make contact with reality?
2. Give an example of music used as communication.
3. What did Merriam mean by "music used for emotional expression?"
4. Give an example of music used as a symbol to convey direct meaning.
5. How is music used to make society stable and to make it have continuity?
6. Name a universal principle that might be conveyed in music.
7. Describe the nature of "men's" and "women's" songs.
8. In what way does Gaston state that music and religion are similar?
9. Of what is the singing of the national anthem an example (which use of music)?
10. What theory of music's origins states that it began as a mating call?
11. Describe the theory of imitation.
12. What is the theory of rhythm?
13. Which theory of the origin of music states that as man's brain cortex developed, music developed?
14. In what way does music set man apart from animals?
15. Which theory suggests that music originated from a Supreme Being?
16. Give evidence that confirms that music is not a universal language.
17. If lovers have a special song, what use of music is being served?
18. Give an example of music that encouraged people to participate as a group.

19. Name a song used for social protest (or describe topics of such songs).
20. Give an example of music that uses actual environmental sounds.
21. "I've Got Steam Heat" is an example of music used to do what?
22. On what occasion was music first used for formal worship in the Bible?
23. Why were Levites unemployed in Solomon's time?
24. Name the three leaders of Temple music worship.
25. Name one characteristic of these three.
26. What does it mean when a musician is called "the king's seer?"
27. What does "cunning" mean, as used in the Bible of musicians?
28. How many of the 38,000 Levites under David were musicians? What percentage is that of the total?
29. Of these 4000, how many were band leaders?
30. Interpret I Cor. 13:1.
31. Name a non-musical use of the horn.
32. What is a psalter?
33. What is a wrong concept about use of choir robes?
34. What does "as one" mean at the Temple dedication?
35. What did Solomon contribute to worship music?
36. What important event happened at the Temple dedication?
37. What principle is seen from Asa and the covenant made during his reign?
38. Explain events in this picture (musicians winning a battle). + Display picture.
39. List the main idea of Amos' second strophe.

40. Why did God call Israel's songs and music noise in Amos' day?
41. What is progressive parallelism?
42. Give an example from scripture of progressive parallelism.
43. What is the meaning of the phrase "sang together by course?"
44. Book III of the Psalms consists of which ones?
45. Book II parallels which Pentateuch book?
46. Name two indications that Psalms are edited.
47. To what do alamoth and sheminith refer?
48. What does selah mean?
49. What is maschil?
50. What is michtam?
51. Whose was the first gospel song? Which phrase in the song conveys this?
52. Name three other Christmas songs in Luke.
53. What is the transition from Psalms to Christian hymns?
54. What did early Christians sing in Acts 4?
55. What does I Cor. 14:7-8, 15, 26 state about music?
56. Which two early church types of meetings involved music?
57. What are charismatic songs?
58. What does Eph. 5:18-20 state about music?
59. What does Col. 3:16-17 state about music?
60. What three things do the four beasts sing about in Revelation?
61. What do the Tribulation saints sing in Revelation?
62. Describe church and society in 70-313 A. D.

63. Clement of Alexandria wrote what hymn?
64. The Oxryhynchos hymn is the earliest. . .
65. How did the Edict of Milan in 313 A. D. affect music?
66. What did Zwingli believe about church music?
67. What did Luther believe about church music?
68. What did Calvin believe about church music?
69. What did Watts believe about church music?
70. What did the Wesleys believe about church music?
71. Name one difference between Watts and Wesley.
72. What is a "Bible mosaic?"
73. How did D. L. Moody judge music?
74. Describe camp-meeting hymns.
75. Name one person who wrote "gospel songs."
76. Name one influence of doctrine on hymn-writing.
77. Name another.
78. Name one contemporary hymn-writing trend.
79. What did the Y. M. C. A. have to do with our study of worship music?
80. What are two ways church music should be evaluated?  
(Refer to Berglund Ch. 2, p. 9.)
81. What did Berglund state about music and the changed life? (Refer to Berglund p. 12.)
82. How does the commercial market affect directions church music takes? (Refer to Berglund p. 13.)
83. What is a utilitarian view of music? (Refer to Berglund p. 17.)
84. What is an aesthetic view of music? (Refer to Berglund p. 18.)



## REVIEW FOR EXAM NO. 1--MUSIC IN WORSHIP

1. First occasion in which worship music is mentioned (II Sam. 6:3-5).
2. List and describe instruments used in Biblical times. Know their non-musical uses as well.
3. Levitic musicians' organizations--how structured? Who? Characteristics ("as one," spiritual, "cunning," "scholars," full-time, "seers") and what these terms mean.
4. Worksheet principles and occasions from which they were gleaned.
5. Rationale for choir robes. Do they make people more holy?
6. Events at Temple dedication (II Chron. 5:2-24).
7. Solomon's contribution to worship music.
8. How musicians won a battle (II Chron. 20:14-28).
9. Amos' hymn of repentance--thought rhyme; main idea of each of the 3 stanzas (strophes).
10. Covenant made under Asa. How was music involved?
11. Hebrew poetic elements in Psalm 1--thought rhyme, progressive parallelism. Be able to give your own example of progressive parallelism.
12. Rebuilding of Temple under Ezra and Nehemiah; "sang by course" means. . .?
13. Breakdown of Psalms into Books (Book I = 1-41, etc.); how each book is paralleled with Pentateuch books and the main idea in these parallels. What evidence is there that the Psalms were compiled or edited by someone? Subtitles/superscriptions: what information they may contain. Occasions of Psalm use. How Psalms were performed. Authors of the Psalms (you need not know who wrote a specific Psalm).
14. Songs of Christ's birth: Mary's Magnificat, Elizabeth's Beatitude, Zachariah's Benedictus, Simeon's Nunc Dimittus. Content of each. Which is the first gospel song? What phrase conveys this?
15. Lord's supper; early church meetings--use of music on these occasions.

16. Paul's Theory of Hymnody--I Cor. 14:7-8, 15, 26; Eph. 5:18-20; Col. 3:16-17. Content and principles seen.
17. Revelation songs--singers and content of each (5 songs).
18. Characteristics of music and society 70-313 A.D. and 313-1517 A.D.
19. Main music philosophies of Luther, Zwingli, Calvin, Watts, Wesley, Moody/Sankey. Compare and contrast music of Watts and Wesley.
20. Earliest known Christian hymn, and earliest Christian document still in existence.
21. Material on Worksheet Part 3 #3 as outlined in class.
22. Contemporary trends in hymn-writing.
23. Music origins--theories.
24. Music's functions according to Gaston and Merriam (including music as a symbol). Be ready to give examples.
25. Evaluating hymns--considerations.
26. Key ideas in Berglund text Chs. 1, 2, 3, 4, 6, and 7 as outlined in class.

## HYMN EVALUATION CHART

S T A T I S T I C S	Name and Number	COME, YE THANKFUL PEOPLE, COME # 526	WILL JESUS FIND US WATCHING? # 148
	Author of text	HENRY ALFORD	FANNY J. CROSBY
	Date, era or movement of text	1810 - 1871	1820-1915 (GREAT AWAKENING)
	Tune	ST. GEORGE'S, WINDSOR	—
	Composer of music	GEORGE J. ELVEY	WILLIAM H. DOANE
	Date and period of music	1816 - 1893	1832 - 1915
	Meter	7 7. 7 7. DOUBLED	—
A N A L Y S I S	Scriptural source	MATTHEW 13: 36-42 REVELATION 22: 20	MATTHEW 25: 1-30
	Subject treated	THANKSGIVING	JESUS - HIS RETURN
	To whom directed	BELIEVERS V. 1-3 GOD V. 4	OUTWARD TO BELIEVERS
	Style	HYMN	GOSPEL SONG (?)
E V A L U A T I O N	Evaluation of text	UN SOUND BIBLICALLY - POETICALLY COLORFUL - DESCRIPTIVE	- UN SOUND BIBLICALLY - POETRY GOOD - PICTURESQUE -- USE OF PARABLES
	Evaluation of music	SUPERIOR -- LITTLE REPETITION IN MELODY	OK -- A BIT TRITE
	Compatibility of text and music	GOOD	GOOD
	Usage	THANKSGIVING SERVICE	BEGINNING OF WORSHIP SERVICE OR END OF SERMON ON RAPTURE OR CHALLENGE
	Personal rating	(3) USEFUL, WITH LIMITATIONS	(4) WEAK OR (3) USEFUL, WITH LIMITATIONS
	Remarks	WHEAT/TARES REFER TO JEWS + KINGDOM, NOT CHURCH	PARABLES REFER TO JEWS, NOT THE CHURCH

## P R O   S A C R E D   R O C K

## Quote 1 -

"Isaac Watts...rebelled against singing the Old Testament Psalms. Indignantly, the older generation asked him, 'Do you think you can do better than King David' But Watts went ahead anyway...though he always was careful to identify his compositions as paraphrases of a Psalm."

"When Charles Wesley began writing, he was asked, 'Who do you think you are, Isaac Watts?' Wesley's use of some of Handel's melodies was critized for being too worldly."

"Only a century ago, when Moody & Sankey went to Ireland, the catchy tunes that they introduced drew frequent criticism...."

"Most of the complaints these days center around the music, not the words. One of the main criticisms is that it is derived from the secular world, not from the traditional church styles. Weighed in the light of the history of church music, the complaint is absurd. Luther used the folk tradition of the Maistersinger as a model for his hymns. Moody could not sing a note, but when he saw how successfully the Catholics and Germans used music at their dances, he decided to incorporate more lively singing in his services."

"But beyond those tunes that are directly borrowed from secular sources are many others that show undeniable marks of being influenced by the secular music of the time. Church music in the latter half of the nineteenth century was strongly influenced by Stephen Foster.... If you study the gospel songs of this era, it is easy to see the resemblance. When Victor Herbert and Irving Berlin became popular, it wasn't long before their influence was felt in the church."

(Peterson: "O What a Fantastic New Day for Christian Music")

## Quote 2

"In some ways, the last decades [the 1960's] of our fifty years [of hymnody] is the most exciting, since there have been attempts to break out of the traditional patterns of hymnody of Post-Reformation Europe, to return to the style of medieval ballads, carols and Negro spirituals. Even where the metre and style are traditional, hymnody has become more aware of the world in which we live and of its urban culture."

(Gordon Wakefield: "Beliefs in Recent British Hymnody")

## Quote 3

"It is my belief that current religious music in the folk-rock style is generally superior to the cheap nineteenth century gospel songs that were inspired by the sentimental ballads of that day. The simplicity and honesty of many folk-derived religious compositions surely make them more acceptable to man of good taste and religious devotion than the erotic 'In the Garden' and similar music aberrations of the past."

(Paul Elbin: "Fanny Crosby and William H. Doane Have Had Their Day")

## Quote 4

"I recognize that we live perhaps in the most (as far as I know) frenetic, irrational day in the world's history. But, after all,

Pro Sacred Rock, Cont'd.

2

we live in this day. This is our day. All expressions are man's expressions. They are not God-ordained. God didn't choose triple meter or duple meter to be worthy of Himself, despite all the efforts to prove otherwise. One generation says triple meter is like the dances so it is wrong. The other says triple meter is like the Trinity so it is right. All of this is man's idea."

(interview with Don Hustad)

Quote 5

"Every one of us has a sophomoric position that we arrive at, a time when we (think we know) what is good and what is bad and can put labels on everything. Until we get a little more wisdom, a little more experience, we are stuck with those labels and we stick those labels on everybody else's forehead, trying to indoctrinate and become crusaders in our ignorance."

(Interview with Phillip Landgrave)

Quote 6

"The form and the content must always be related to each other appropriately.... Can rock music be used to present the Christian messages? I have tried it and it is very difficult to do since so many of the forms in rock music are associated with totally non-Christian ideas. However, to be totally fair, some of the idioms of rock music will affect the total culture, of which all of us are a part, and some of this is bound to filter into Christian music."

(Don Wyrzten)

Quote 7

"Tales could be told of Homer Rodeheaver, Wendell P. Loveless and John W. Peterson in the present century as they edge towards the sounds of the swing era and its big bands. Their new 'spiritual music' was scorned as 'night-clubbish.' Why all the flak? From the third century to the twentieth, the pattern is the same, church music gradually abandoning the ordinary man, leaving him without a ready medium for worship, and then some brave soul trying to fill the vacuum and get back in touch by writing music laymen can quickly grasp--and getting kicked in the teeth for it."

(Myra & Merrill): "Rock, Bach, and Superschlock!"

## Quote 1

"Music (scale, rhythm, style, and so forth) is morally constituted. Although the advent of Protestantism wrestles away the formal censorship of the church...one cannot conclude that the church universal...did not continue to make judgments about 'good' music and 'bad' music. Out of the church, for that matter, music - secular music - has historically been viewed as producing either good or evil effects upon its listener because of its inherent nature. Good music makes good people and bad music makes bad people in the formula simply put."

"Any attempt to amicably blend the lyrics of the gospel with the despair of heathen sound would be morally contradictory and spiritually preposterous. Consequently, that would place gospel-rock groups in a precarious position: we would have the spectacle of profanity in God's temple without realizing it."

(John Morrison: "Toward a Philosophy of Church Music")

## Quote 2

"Sure, the music gets people interested in Jesus, because that's the way we want to do it. I say that's not the way (we should do it). We get people so culturally wrapped up in the faith that they are never really told what it means to be a Christian. People are lubricated into the church (with) the big evangelistic message. Or the whole celebrity-loaded Christian television special. When you load mass communication with art, you must reduce it to its lowest common denominator. Ironically, you don't have to do this with preaching. It can be of the highest order and still hold people, because it's true. Not so with art. We've got spiritual Nielsen ratings. The market researchers are right, there's no doubt about it. It works, but I think that's the wrong way to evangelize."

(Harold Rust: "Music: Offerings of Creativity")

## Quote 3

The church should avoid the use of pop-style sacred music because:

1. "Pop music in the church becomes trite very soon;
2. Pop music's reasons for existence is strained when removed from its natural surrounding; and
3. Young people are capable of being reached by language other than today's sacred pop music."

(James Vail: "Values in Church Music")

## Quote 4

The high volume level of much rock-influenced sacred music often obliterates the sole means of communication - the words. No method of witness can be effective without "language".

The music director must be aware that he is responsible for communicating with more than young people.

Should he be successful in reaching them, he must know whether or not his music is alienating the orthodox, conservative Christian.

(Ellsworth)

Con - Sacred Rock, Cont'd.

2

Quote 5

"Music that is meant to endure, to be built into the continuing purpose of the church, needs that discipline, that understatement, that proportion, and that prophetic insight that are the qualities of great art.... Music for ordinary people need not always be great art. It is a crime, of course, to exclude the possibility of great art from the church's life; and the best way to exclude it is to make people think that the perpetuation of transient art is the proper business of the church."

(Erik Routley: "Twentieth Century Church Music")

Quote 6

"The church has always been very big in the classical track, thanks to... Palestrina, Bach, Purcell, Beethoven, Schubert, Brahms, and other professional composers. Classical music is technical; you have to know some details to know what's going on. It is also timeless for at least the composer hopes it will be), made for all generations and centuries to appreciate."

"No problem there. But some Christians have also at times gotten into the popular track, the simple music of the masses. Here, techniques aren't nearly so crucial, most of the listeners know only that 'it sounds good; I like it' -- and that's enough."

"Popular music, of course is very timely; its styles are constantly changing. It's throw-away music. No one song lasts very long; it's big for a brief period, then fades quickly into oblivion as something else develops. In rock, the cycle takes less than six months; in other genres, a couple of years."

(Myra & Merrill: Rock, Bach, and Superschlock)

Quote 7

There is difficulty in trying to present Christian truth with methods that are "false." Confusion could result if a person is attracted to a new life through means that are apart of the old life. We cannot ignore our priorities and violate artistic, biblical, or conscientious integrity for the sake of outreach.

Do not mix entertaining with the ministry of witnessing. "Pop" music is often corrupt and is uncritical of music that is foolish, gaudy, unbalanced, and exaggerated.

The musician who uses sacred pop music mixes the gospel with the music of a morally loose society. The musician becomes the servant of an idiom, rather than a message.

Entertainment music tends to steer the listener away from thought and reality. The closer to cultural slang, the lower the aesthetic value, the more one senses a compromise in Christian testimony.

Today the church considers music to be unspiritual if it is unfamiliar. Repeated entertainment music seems to be preferred because so little effort is necessary to understand it.

(Ellsworth)

## Quote 8

"...The church has normally let some period of time pass before borrowing (from the secular music of the time), feeling that the longer the span, the stronger the possibility of dissociation from the source.... This is why Harold Best, one of evangelicalism's chief anti-pop spokesman, can say that for the Christian, the 'baroque dance suite is totally harmless, the Viennese waltz probably harmless, the panoply of jazz questionable, and rock highly controversial.'"

"'Why must we commit ourselves so largely to retrograde creativity?' Best goes on, 'The amount of 'borrowing' in the past 10-12 years is alarming, much of music today is an obvious copy of the 'top ten.'"

(Donald Ellsworth: Christian Music in Contemporary Witness)

## Quote 9

"We can use anything we want to in witnessing now. That's both a virtue and a vice. We're in this whole pragmatic wish - mash that says, 'If it works, it's good. If it will bring souls to Jesus, it's good.' 'As far as I'm concerned it's just pietized pragmatism.'"

"'We borrow it and give it back to them second-rate and second-hand. We choose what we choose because we want to massage and soothe people. We use music to produce feelings of warmth, comfort, and secularity. Then we load them up with the gospel.'"

(Harold Best: "Music Offerings of Creativity")

## Quote 10

Entertainment music is largely free of spiritual commitment. It 'describes without discerning' and 'discourses without enlightening, yet satisfies,' thus denying any value system.

(Ellsworth)

## Quote 11

"The old Carl Seashore studies indicated that the more pronounced the rhythm of a piece, the more the intellectual powers of the listener decrease. Heavy rhythm was said to contribute to a feeling of exhilaration, often bringing on a type of ecstasy and loss of touch with one's environment."

However, these facts are very generalized in nature. There is no intrinsic meaning in the music itself. Musical meaning is always within the culture and may even occasionally shift or change.

(Ellsworth)



Con - Sacred Rock, Cont'd.

4

Quote 12

Samson's honey in a carcase -- a good thing (the gospel) presented in a decaying (worldly) container (medium).

I Cor. 9:19 ff -- be sympathetic - not compromising. The Dairy Queen now has a salad bar: They are trying to be all things to all people. Should we do the same?

"It works and gets results, so it must be right!" Right?

A prisoner was once saved because he looked at a picture of Jesus as the Good Shepherd on the wall of his cell and believed. Yes, the Holy Spirit used this means to save a man. Therefore, should we stop witnessing and just go around putting up pictures of the Good Shepherd as the means for evangelizing? Likewise, gospel rock, folk rock, etc. may reach some who would not listen otherwise. Shall we use this medium for all?

(The famous Joan Winner "Miscellaneous thoughts picked up along the way")

ANSWER THESE QUESTIONS. JUSTIFY YOUR ANSWERS. YOU MAY USE SCRIPTURE OR ANY OF THE HANDOUT QUOTES.

1. A friend hears you listening to a Pat Boone record of sacred music. Your friend objects on the grounds of Mr. Boone's "liberal" testimony, but the songs you are hearing are doctrinally correct. What do you do?
2. The situation is the same as in Number 1, but you are alone as you listen. (You know something of Pat Boone's life.)
3. You hear a roommate playing a record of sacred songs which sounds objectionable to you (you would call it "sacred rock"). Your roomie tells you it is okay, because God uses sacred rock to win young people over to Christ. How could you defend your viewpoint?
4. You hear a roommate playing a record (you don't know who it is by), and the songs are very acceptable biblically. Then your roomie tells you it is by B. J. Thomas, and reminds you that Thomas had a "conversion experience" and is a Christian now, not a popular-recording artist like he was earlier. Discuss the implications of this problem.
5. You hear a beautiful song on the radio you have never heard before. It is instrumental only, no words. You do not know who it is by. Later, someone tells you it is by the composer Chopin, who lived a very immoral life. Have things changed any as to whether you could properly still listen to it?
6. You often sing a song which has sacred words set to a tavern-song's tune. You know the origin of the tune. What dangers do you see?
7. You like the song "Day by Day" from the musical Godspell. You think the words are fine. Some of your friends say the music has a "jazzy" sound. You want to sing it as a special at church where only older people will be present, people who do not know the song's source. Should you?
8. You tell a faithful watcher of PTL that much of the music sung or played on the shows is "worldly." He asks you how you can say that. What are some ways you could answer?
9. A sacred song you sing a lot has a tune that in 1860 was considered "wicked" and "degenerate," but you don't know where the tune came from or anything of its history. Is it a bad song?
10. A Christian friend criticizes you for listening to classical music, saying a Christian should only listen to Christian (sacred) music. How could you reply?
11. A local bookstore plays sacred rock all the time. You have convictions against playing, singing, or listening to this type of music, but the store is the only place in town that has something you need to buy. Should you shop there?

12. You hear a tune on the radio that is instrumental only. You don't know the words that go to the tune (although it may have some), or who it is by. It has the unmistakable sound of jazz. Is it all right for a Christian?
13. Your music minister invites a gospel group someone recommended to the church. He hears them for the first time in the service. To his chagrin, he realizes that the style of the songs goes contrary to the convictions of the majority of the congregation. What should he have done? Now that it is too late, what can he do to help the situation?

### YOUR ANSWERS

1. Weaker brother principle.
2. Repent and listen to something else that is better.
3. Feeding the old and new nature.  
Weaker brother and then let them decide.
4. We have no problem with it. NOTE: If he is saved now then he is using his talents to glorify God. If his words are biblical then God can get glory out of the song.
5. The music has a psychological effect upon us but not a spiritual effect; therefore, we could continue to listen to it.  
QUOTE 5 (Interview with Phillip Landgrave)
6. Who are you around when you sing it. If you listen to it, music can become more appealing than the words. People that aren't saved listen to the music rather than the words. Unsaved would notice the music more than the words.
7. You're not trying to deceive them; a lot of times older people don't care for contemporary music. The association of the music Godspell is bad. People don't know the source; whether they do or not it doesn't matter.
8. and 9. GROUP DID NOT TURN IN THEIR DISCUSSION RESULTS.
10. There are hymns of today that use classical tunes. Music of classical style is not generally associated with the permissive "decaying of morals" society today. There are classical composers that were Christians (i.e., Bach) and their music reflects their dedication to God. If this still caused this friend a problem, care should be taken not to play this style of music around them, lest we should cast a stumbling-block.
11. Consider where profits go for the music--not to be taken to extreme.  
This would be subjective. It would depend on whether a person could shop without violating their conscience

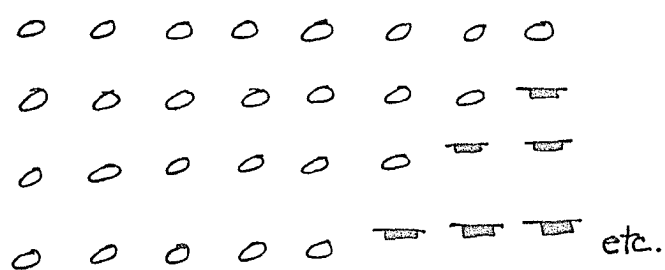
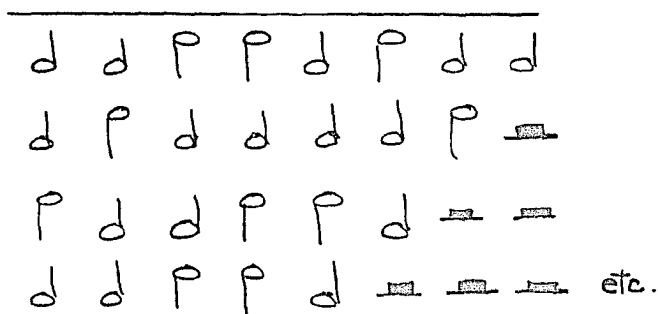
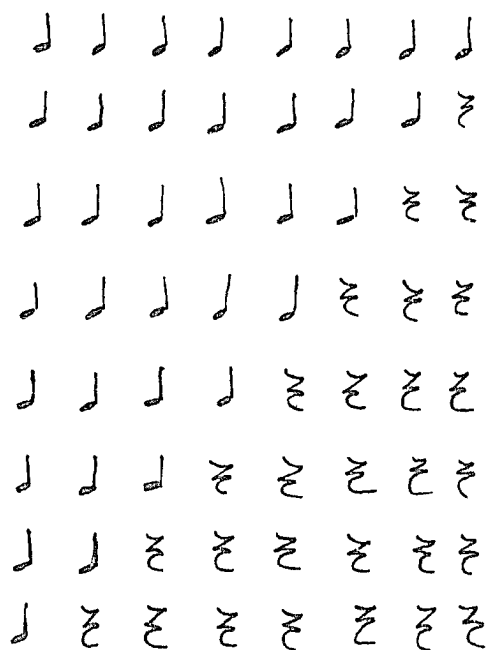
too heavily. If this brief exposure to this music caused one to think or act in an ungodly way, the answer is no. If the music could be quickly put out of mind and it causes no "worldly" thoughts or actions--okay.

This same principle could apply in many other areas. In today's world, music (all kinds) is used almost everywhere we go. Do we stay home and refuse to go out to where we could be exposed to "worldly" music? The answer again is subjective.

12. Would you hear this instrumental jazz song on a Christian radio station?  
According to the association.  
You can't assume that the words are bad if you haven't heard them.
13. He should hear them sing before he had them sing at his church.  
Never invite them back again.  
Apologize to the people of the church.

## TRANSPARENCY

## DISAPPEARING QUARTER NOTES/HALF NOTES/WHOLE NOTES



## TRANSPARENCY

## CHART 1



1  $\frac{4}{4}$  d d | d d d d | d d | d d d |



2 p p p | p p p | p p | p p p p |


3 d d d d | o | d p p | p p d |

4 o | o | d d p p | p d |

5 d z d z | d d d z | d d z z | z z p |

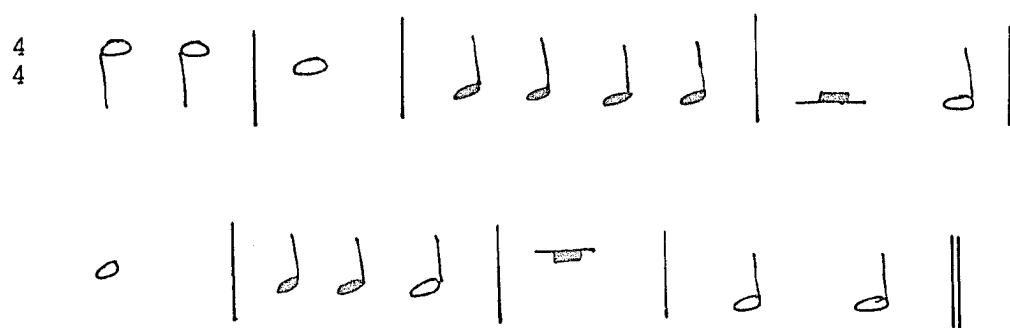
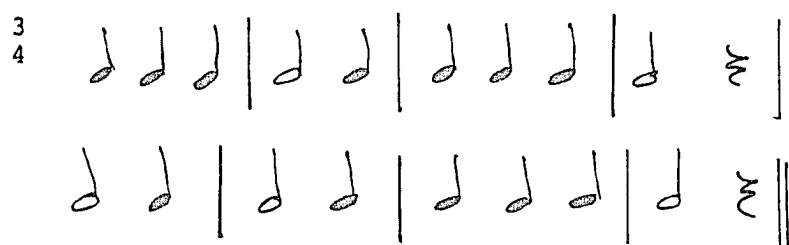
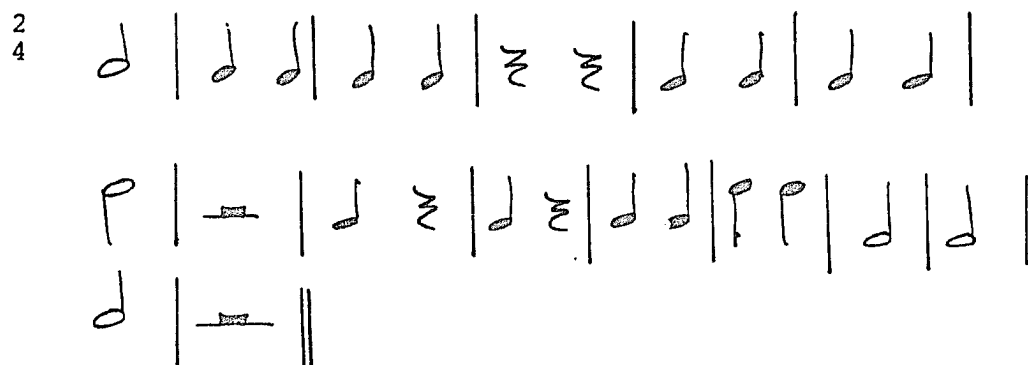
6 d  | d p |  d | z z d d |

7 o |  | d d |  |

8 z z p p | o |  d | d z d |

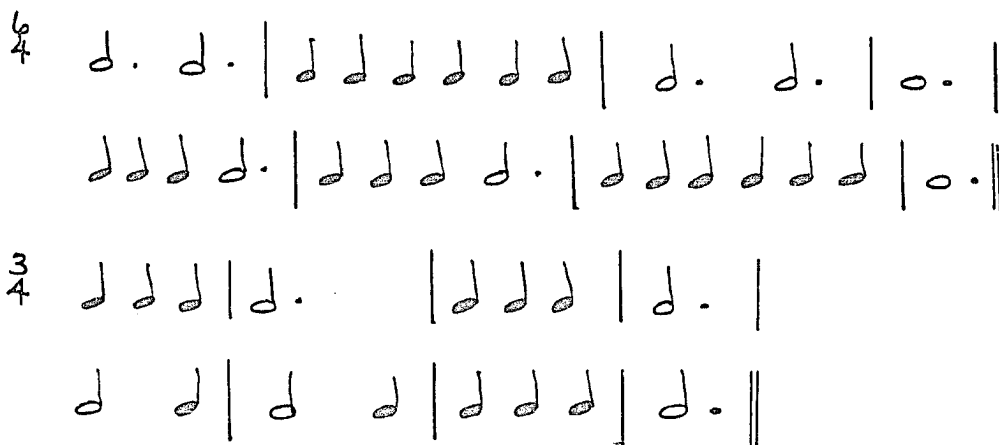
## TRANSPARENCY

## CHART 1a



## TRANSPARENCY

## CHART 13



## "PIEDMONT RAP"

MUSIC INTRO STUDENTS SLEEPY,  
 THERE'S NO REASON TO BE WEEPY;  
 MUSIC CLASS IS NOT SO CREEPY,  
 ALTHOUGH PIEDMONT ISN'T CHEAPY!

-----  
 -- Pat throughout

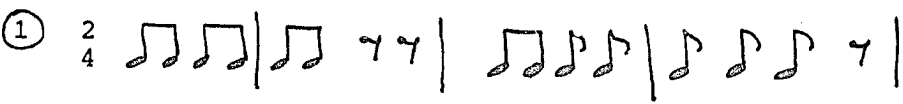
-- Chant in (one syllable per pat) -> =   
 in (2 syllables per pat) -> =   
 in (4 syllables per pat) -> =   
 in (8 syllables per pat) -> =

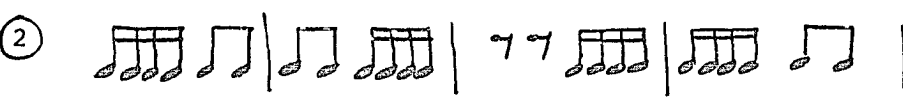
-- Transfer to C pentatonic bells

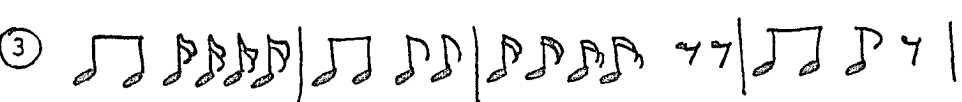


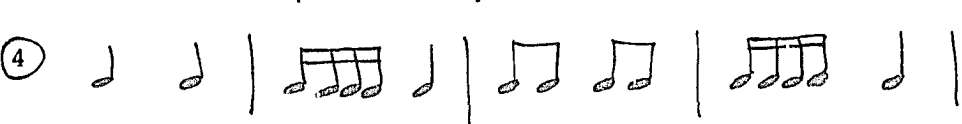
## TRANSPARENCY

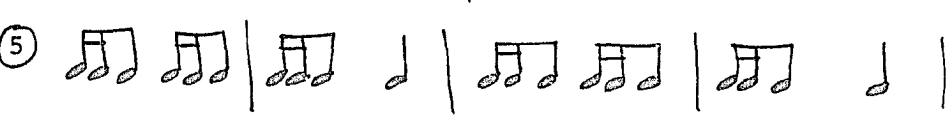
## CHART 2

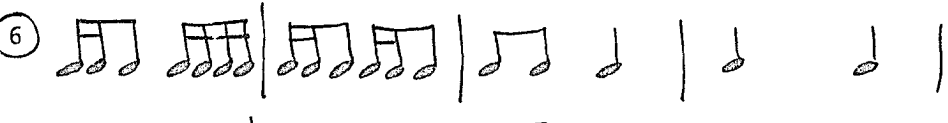
①  $\frac{2}{4}$  


② 


③ 

④ 











⑤ 

⑥ 

⑦ 

⑧ 

NAME \_\_\_\_\_

1.  is a \_\_\_\_\_ note. Its rest looks like this: \_\_\_\_\_
2.  is a \_\_\_\_\_ note.
3.  is a \_\_\_\_\_ note. Its rest looks like this: \_\_\_\_\_
4.  is a \_\_\_\_\_ note. Its rest looks like this: \_\_\_\_\_
5.  is a \_\_\_\_\_ note.
6.  is a \_\_\_\_\_ note. Its rest looks like this: \_\_\_\_\_
7.  is a \_\_\_\_\_ note.
8.  is a \_\_\_\_\_ note.
9.  are \_\_\_\_\_ notes.
10.  are \_\_\_\_\_ notes.
11. The distance from one bar to another is called a \_\_\_\_\_.
12. A line drawn down through the staff is known as a \_\_\_\_\_.
13. In all music the combination of numbers found at the beginning of each line of music is called the \_\_\_\_\_.
14. The top number tells \_\_\_\_\_.
15. The bottom number tells \_\_\_\_\_.
16. It takes \_\_\_\_\_ half notes to make a whole.
17. It takes \_\_\_\_\_ eighth notes to equal a quarter.
18. It takes \_\_\_\_\_ quarter notes to make a whole note.
19. It takes \_\_\_\_\_ quarter notes to equal a half note.
20. It takes \_\_\_\_\_ eighth notes to make a half note.
21. It takes \_\_\_\_\_ sixteenth notes to make an eighth note.
22. It takes \_\_\_\_\_ sixteenth notes to equal a whole note.
23. A double bar is used to indicate the \_\_\_\_\_ of a section.
24. A \_\_\_\_\_ is a sign for musical sound.
25. A \_\_\_\_\_ is a sign for silence.

1. After each of the following TIME SIGNATURES, write the number of beats in the measure, 4 2 2

and draw the kind of note that gets one beat.

$\frac{2}{4}$  \_\_\_\_\_ beats, a \_\_\_\_\_ gets one beat.

$\frac{3}{4}$  \_\_\_\_\_ beats, a \_\_\_\_\_ gets one beat.

$\frac{4}{4}$  \_\_\_\_\_ beats, a \_\_\_\_\_ gets one beat.

$\frac{4}{2}$  \_\_\_\_\_ beats, a \_\_\_\_\_ gets one beat.

$\frac{2}{2}$  \_\_\_\_\_ beats, a \_\_\_\_\_ gets one beat.

$\frac{3}{8}$  \_\_\_\_\_ beats, an \_\_\_\_\_ gets one beat.

$\frac{4}{8}$  \_\_\_\_\_ beats, an \_\_\_\_\_ gets one beat.

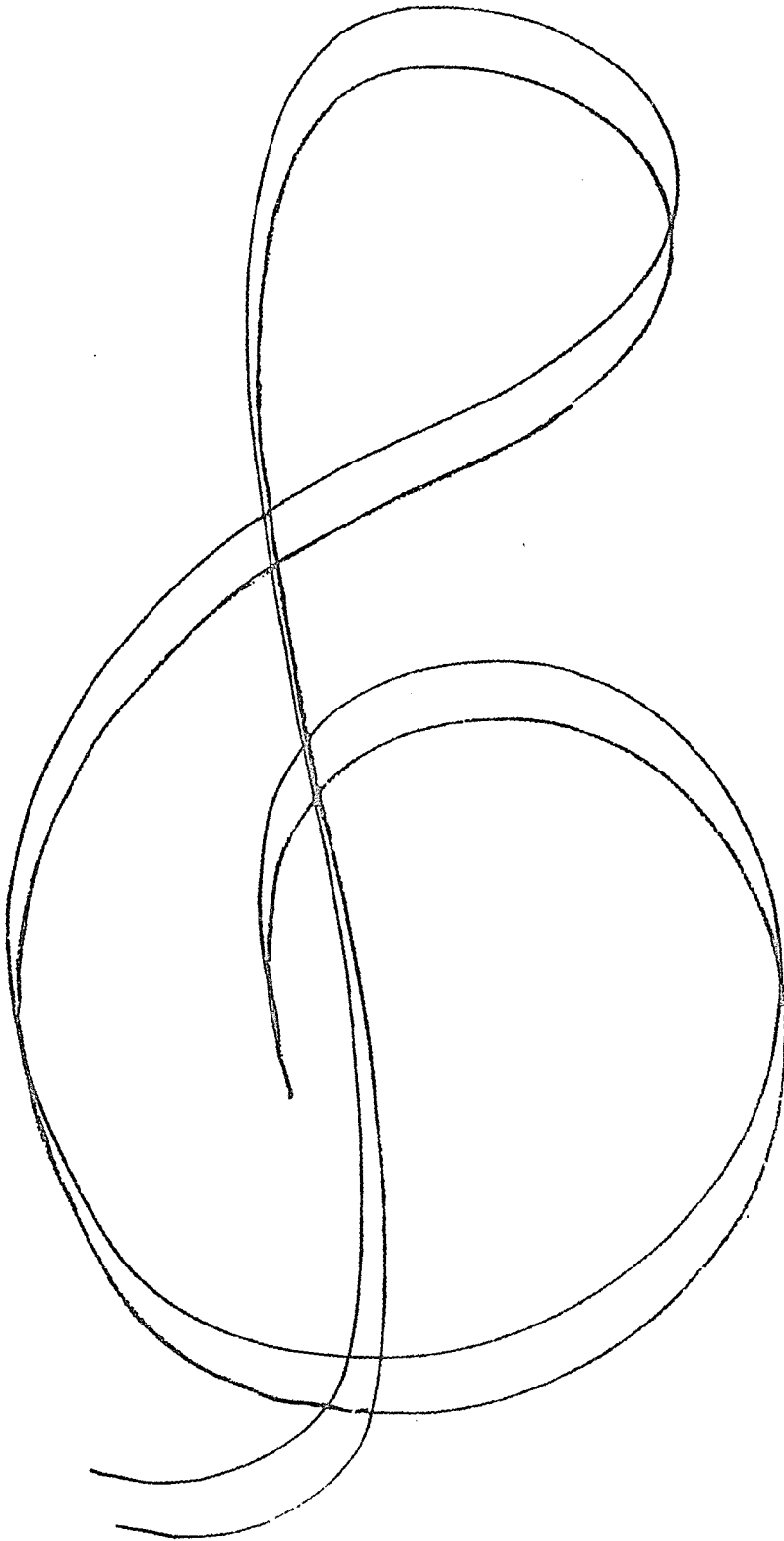
$\frac{6}{8}$  \_\_\_\_\_ beats, an \_\_\_\_\_ gets one beat.

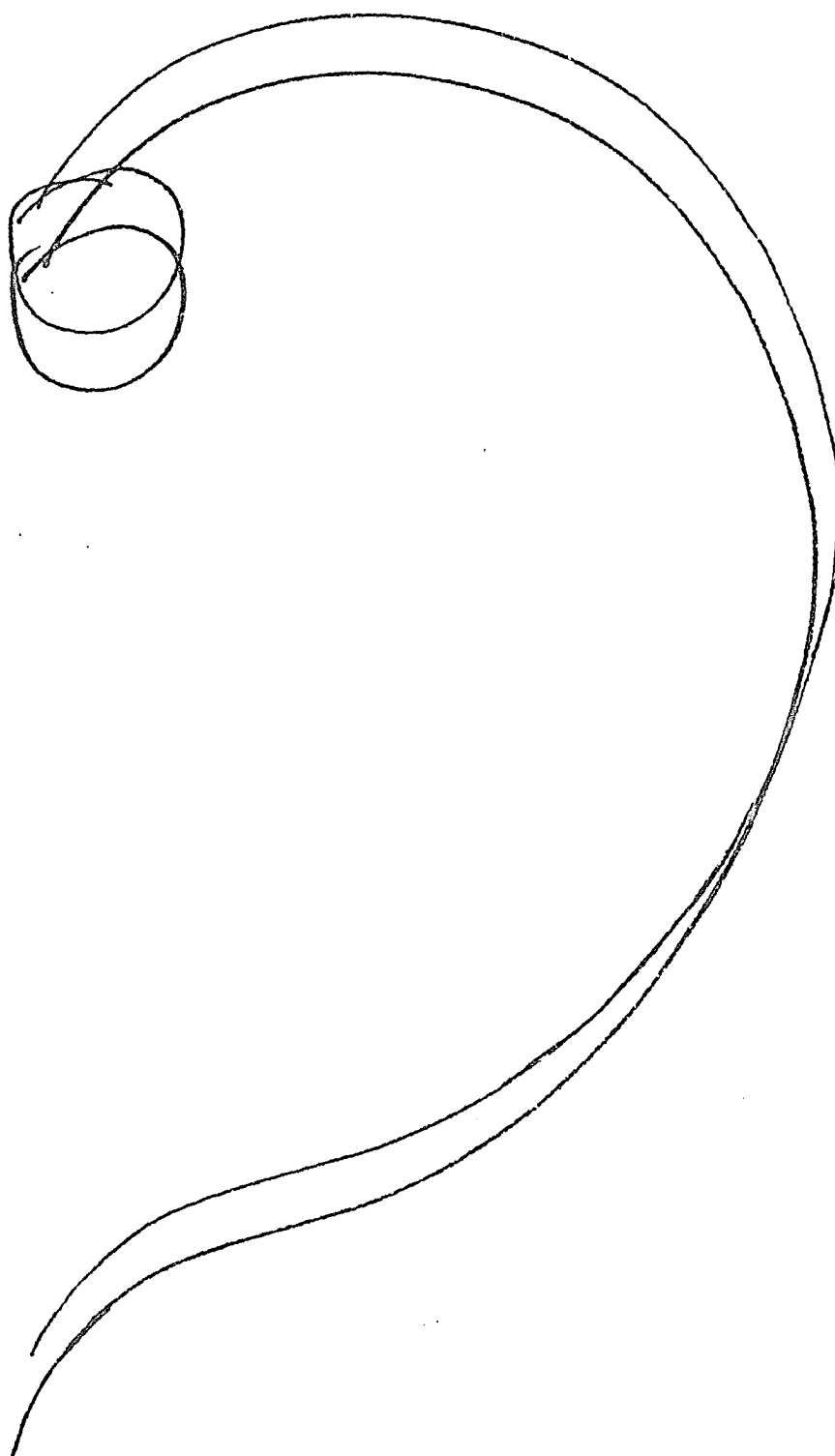
(16)

2. Draw the bars in this music.



(32)

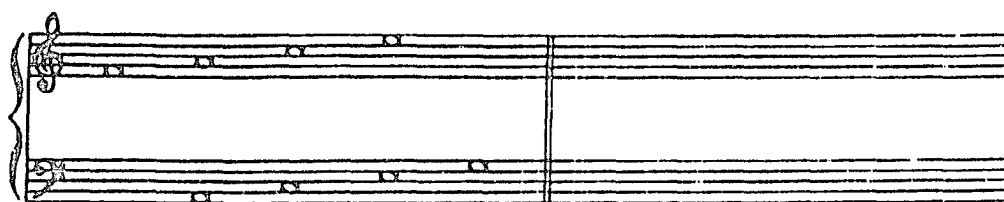
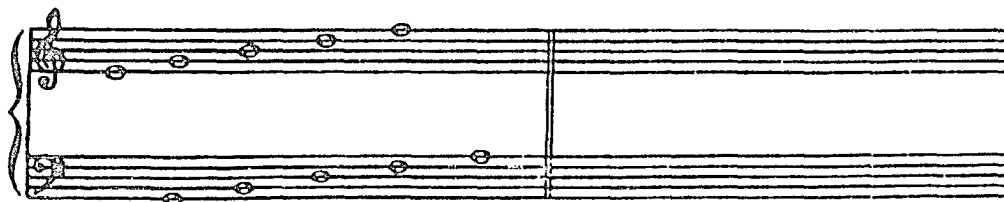




## QUIZ NO. 2 MUSIC INTRODUCTION (STAFF &amp; KEYBOARD)

NAME \_\_\_\_\_

1-2. Copy on the Great Staff, the notes on the lines and spaces as shown. Print its name under each note.



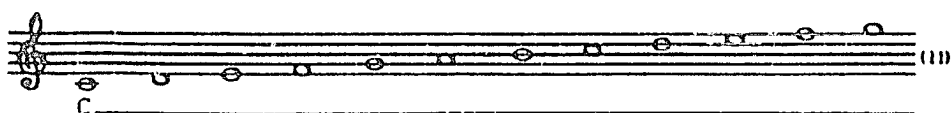
3. Print the names of the lines of the Treble Staff. \_\_\_\_\_

4. Print the names of the lines of the Bass Staff. \_\_\_\_\_

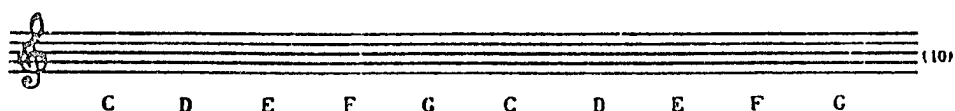
5. Print the names of the spaces of the Treble Staff. \_\_\_\_\_

6. Print the names of the spaces of the Bass Staff. \_\_\_\_\_

7. On the line below the staff print the letter name of each note.



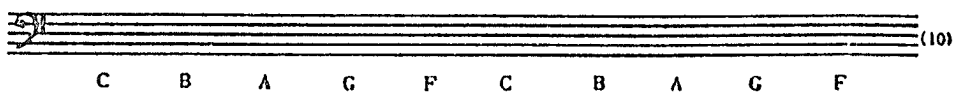
8. On this staff write a whole note for each of these letters in two different places.



9. On the line below the staff write the letter name of each note.



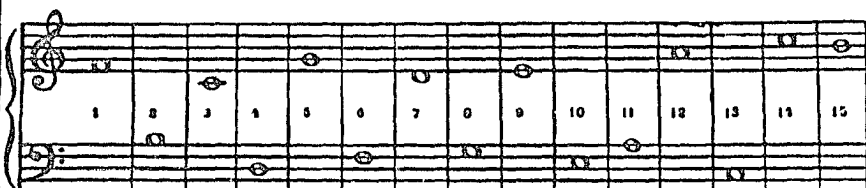
10. On this staff write a whole note for each of these letters in two different places.



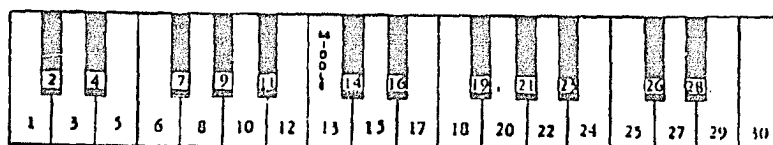
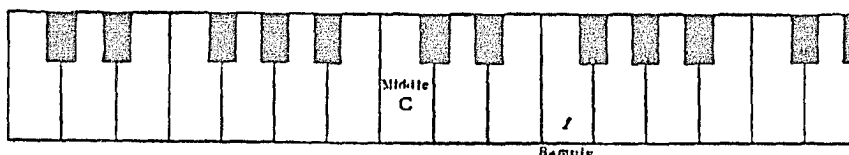
11. Under each of these notes print its name.



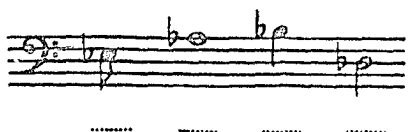
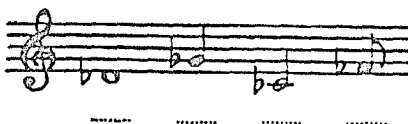
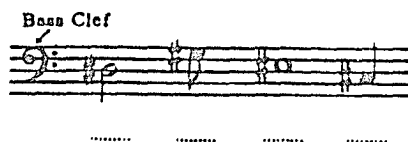
**DIRECTIONS:** Below are fifteen notes. Each one is numbered. You are to find each note on the keyboard and write its number on the correct key. The first one is marked as it should be.



Find the above notes on this keyboard and write the correct numbers on the keys. (See sample)




**DIRECTIONS:** Find the following sharps and flats on the above keyboard, then write the correct number beneath the notes. Remember a white key can be a sharp or a flat, too.

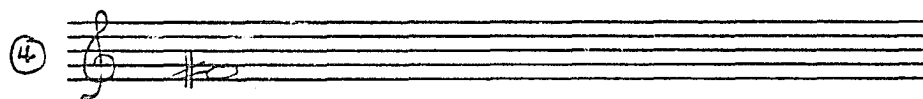
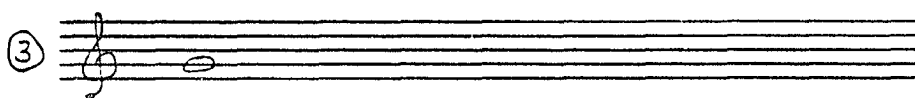
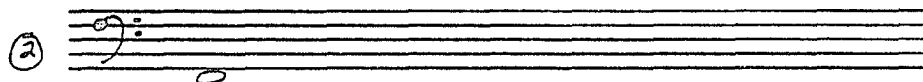
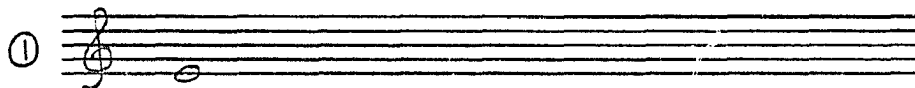
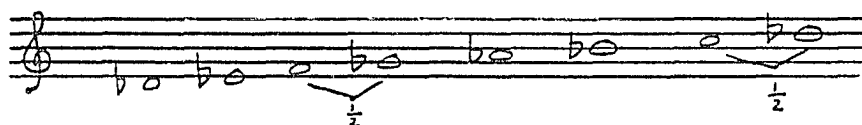




## MAJOR SCALE WORKSHEET

1. Draw whole notes to make a scale, starting and ending on the given note's letter name (8 notes total).
2. Add sharps or flats as needed to make the scale fit the major-scale pattern of whole and half steps. Do not change the given note. (Sharps and flats go to the left of the notes, on that line or space.)
3. Mark half steps with  as in the example.

EXAMPLE:



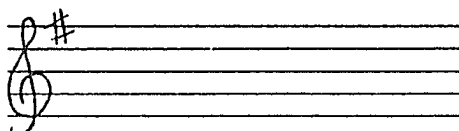
Name \_\_\_\_\_

Date \_\_\_\_\_

MUSIC INTRODUCTION QUIZ 3  
Whole and Halfsteps  
Major Scales and Key Signatures

1. What is the group of sharps or flats to the right of the clef called? \_\_\_\_\_

2. Write a G MAJOR scale below.



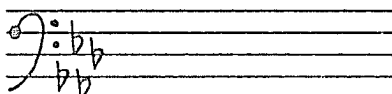
3. In a major scale the half steps fall between scale notes no. \_\_\_\_\_ and \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.

4. Mark only the 1/2 steps between the notes in No. 2 above with this mark  $\vee$ .

5. Name the sharps in order. ① \_\_\_\_\_ ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_ ⑤ \_\_\_\_\_  
⑥ \_\_\_\_\_ ⑦ \_\_\_\_\_

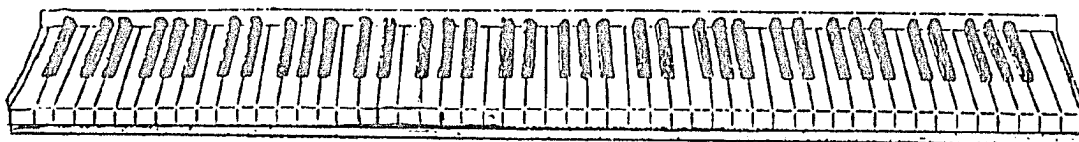
6. Name the flats in order. ① \_\_\_\_\_ ② \_\_\_\_\_ ③ \_\_\_\_\_ ④ \_\_\_\_\_  
⑤ \_\_\_\_\_ ⑥ \_\_\_\_\_ ⑦ \_\_\_\_\_

7. Write an A<sup>b</sup> major scale below.



8. Name the following MAJOR keys. (see example) (also see # 18 + 19)

EX. 
  
1. G 2. 3. 4. 5. 6. 7. 8.



### HALF STEPS AND WHOLE STEPS

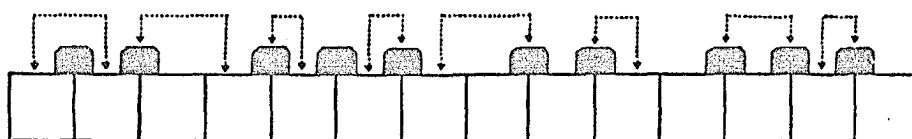
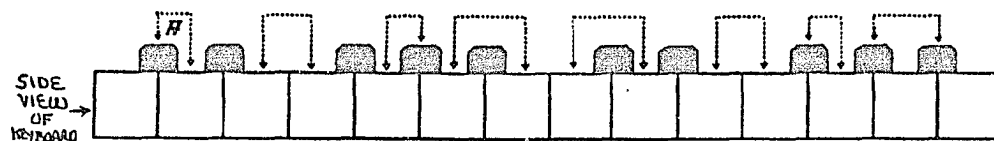
9. - 10.

A HALF STEP is from key to key (with NO key in between).

A WHOLE STEP is from key to key (with ONE key in between).

Below is a series of half and whole steps.

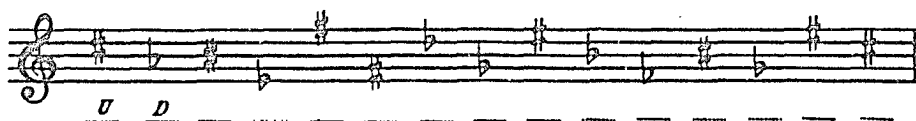
Mark (H) for half step; mark (W) for whole step.



A sharp  $\sharp$  goes UP a half step.

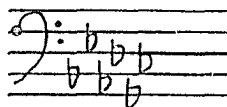
A flat  $\flat$  goes DOWN a half step.

11. DIRECTIONS: Below is a mixed series of flats and sharps. You are to mark U (Up) beneath each sharp and D (Down) under each flat.



\*BONUS\* NAME THE KEY BY LOOKING AT THE KEY SIGNATURE.  
5 POINTS IF COMPLETELY CORRECT.

Key name:

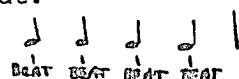



12. Name all the pairs of WHITE-TO-WHITE WHOLESTEPS on the piano:  
 \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_.
13. Name all the BLACK-TO-WHITE WHOLE STEPS:  
 \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_.
14. Name all the BLACK-TO-BLACK WHOLE STEPS: (USE FLAT NAMES)  
 \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_, \_\_\_\_ To \_\_\_\_.
15. Write the major scale pattern of Whole and Half Steps.  
 \_\_\_\_\_
16. Write the name of a note which is a Half Step Higher than:  
 (USE CONSECUTIVE LETTER NAMES)  
 E \_\_\_\_ G $\sharp$  \_\_\_\_ A $\sharp$  \_\_\_\_  
 A \_\_\_\_ B \_\_\_\_ D \_\_\_\_
17. Write the name of a note which is a Whole Step Higher than each of the following (make sure letter names are consecutive!):  
 C \_\_\_\_ D \_\_\_\_ F \_\_\_\_  
 G \_\_\_\_ D $\sharp$  \_\_\_\_ E $\flat$  \_\_\_\_
18. To find a key name by looking at a key signature of sharps . . .  
 (Circle one)  
 a. Go to the left one sharp from the last sharp on the right.  
 b. Go to the right one sharp.  
 c. Go up a half step from the last sharp on the right.
19. To find a key name by looking at a key signature of flats . . .  
 (Circle one)  
 a. Go to the left one flat from the last flat on the right.  
 b. Look at the first flat.  
 c. Go up a half step from the last flat on the right.


## FUNDAMENTALS REVIEW STUDY SHEET

BEAT = Steady pulse  
 ACCENT = Stressed beat  
 RHYTHM = Arrangement of long and short sounds  
 METER = Recurrence of accented beats  
 MEASURE = The grouping of a certain no. of accented/unaccented beats between 2 bar line. Accent occurs after a bar line.

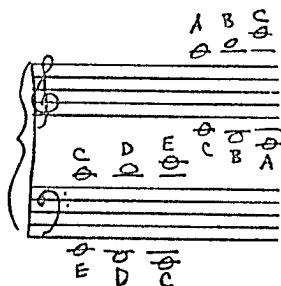
TIME/METER SIGNATURE =  
 TOP NUMBER tells no. of beats per measure  
 BOTTOM NUMBER tells kind of note that will symbolize one beat.











EX. 4 4 

 TREBLE OR G CLEF = Indicates that notes placed on the 5-line staff will be for relatively higher-pitched voices or instruments. Crosses G line 4 times.

 BASS OR F CLEF = Notes will be for relatively lower-pitched voices or instruments. The two dots surround the F line.

LEGER LINES = Short lines added to the grand staff to extend the notation to higher or lower pitches.



 Whole note  
 Half notes  
 Quarter notes  
 Eighth notes  
 Sixteenth notes  
 Whole rest  
 Half rest  
 Quarter rest  
 Eighth rest  
 Sixteenth rest

DOTS may follow any note or rest, lengthening the note or rest by half its value.

EX.  = 3  s

OCTAVE = 8 lines and spaces, or 8 piano keys inclusive. Notes or piano keys an octave apart have the same letter name:


EX. C-C E-E F-F


MUSIC ALPHABET =


A B C D E F G

MUSIC ALPHABET BY THIRDS =

A C E G B D F  
 (the staff lines and staff spaces)

 SHARP = raises a pitch 1/2 step; one piano key to the right.

 FLAT = Lowers a pitch 1/2 step; one piano key to the left.

 NATURAL = Cancels a sharp or flat.

## 2

To find Middle C on the keyboard: Find Middle group of 2 black keys, and go to the left one key.



Lowest note on piano = A    Highest note on piano = C  
No. of black and white keys = 88

WHOLE STEP on keyboard = two half steps or 2 keys with one key between.

HALF STEP on keyboard = from one key to the very next (adjacent) key.

WHOLE STEPS: Notice all are consecutive alphabetical letters.

Black to black (sharp names)

C $\sharp$ -D $\sharp$     F $\sharp$ -G $\sharp$     A $\sharp$ -B $\sharp$

Black to black (flat names)

D $\flat$ -E $\flat$     G $\flat$ -A $\flat$     B $\flat$ -C $\flat$

White to white

C-D    D-E    F-G    G-A    A-B

Black to white

B $\flat$ -C    E $\flat$ -F

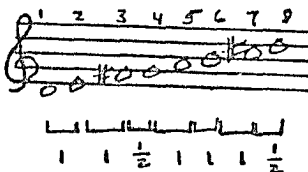
White to black

B-C $\sharp$     E-F $\sharp$

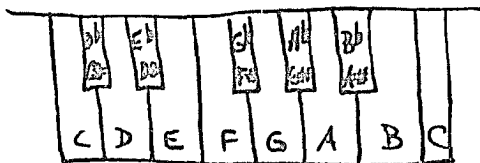
MAJOR SCALE = The raw material used in building (composing) a melody. A certain order of whole and half steps makes a group of 8 notes major. This order is:

NOTE	1	2	3	4	5	6	7	8
STEP	Whole		Whole	Half	Whole	Whole	Whole	Half

Example:



D MAJOR  
SCALE



## 3

**KEY SIGNATURE** = The group of sharps or flats found at the beginning of each staff. If sharps, they will always occur in this order:

F# C# G# D# A# E# B#

If flats, they will always occur in this order:

Bb Eb Ab Db Gb Cb Fb

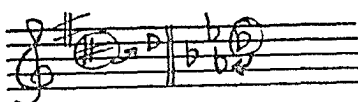
Thus, if a key signature only has 3 sharps, they will be F#, C#, and G#, in that order, or if 5 flats, the order is Bb, Eb, Ab, Db, and Gb.

**HOW TO FIND KEY NAMES** by looking at key signatures:

If sharps, look at last sharp on the right and go up 1/2 step.

If flats, look at last flat on the right, then go back one flat to the left.

EXAMPLES:

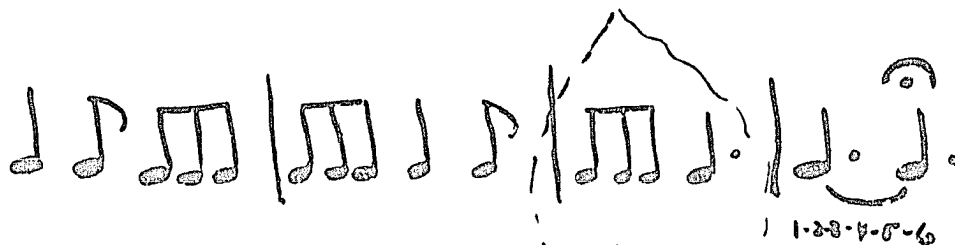
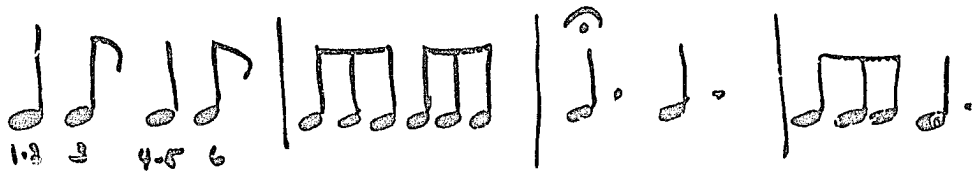
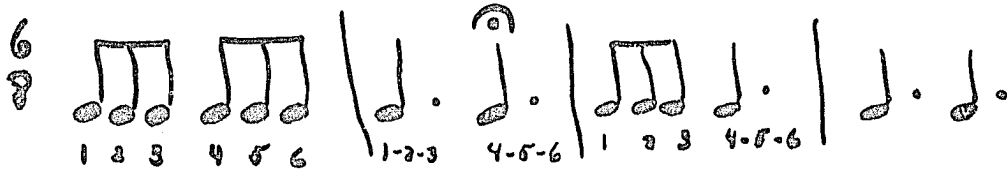


D MAJOR    Ab MAJOR




**KEY NAME** tells the name of the note on which the melody must end to sound the most finished, when it has that key signature. In the examples above, a song with two sharps in the signature should end on D. A song with four flats should end on A-flat. Synonyms for key name are HOME TONE, FIRST SCALE DEGREE, and DO.

# CHART 9

435



IN  $\frac{6}{8}$

 = 3 beats  
 = 2 beats  
 = 1 beat



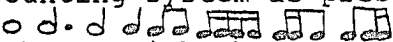
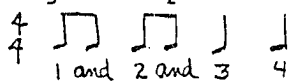
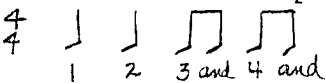
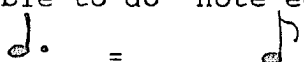

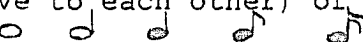
OH NO!  
SOMETHING  
NEW!



WHAT TO STUDY: Quizzes 1, 2, and 3  
Barnes Chs. 1, 2, 3, 4, 5, 6, 8, 10  
Class worksheets + evaluation of music  
Class notes handouts  
Fundamentals Review Sheet


\*\*\*\*\*

REVIEW QUESTIONS:

1. Given their symbol, identify the F (bass) and G (treble) clefs. What is their significance? When is each used? Which line or space is named by each?
2. What is a TIME SIGNATURE? What does the top number mean? The bottom number?
3. Be able to use a number counting-system as presented in class for the following:   
Remember, the counts may change with the note or figure's placement in the measure. For example:  
 and 
4. Define: BEAT, MELODIC RHYTHM, ACCENT, MEASURE, BAR LINES, DOUBLE BAR, NOTE, REST.
5. Where does the accent occur, relative to a measure's bar lines? Which number of the time signature tells how often the accented beats will recur?
6. What is the effect of a dot on a note or rest? Be able to do "note equations." For example:  
 Answer: 3
7. What is a TIE? What effect does it have? How are tied notes performed? What distinguishes a tie from a SLUR? How long is this sound: 
8. Know names and value (relative to each other) of the following notes and rests:   
(and dotted versions of these). Hint: Keep the "note pyramid" in mind.
9. Do note stems and flags affect pitch? Do note heads affect duration? Does stem direction (up or down) affect either pitch or duration?
10. Name lines and spaces of the treble and bass staves, including notes above, below, and between, to three added leger lines.
11. Define: MUSIC ALPHABET, MUSIC ALPHABET BY THIRDS, GRAND STAFF, OCTAVE, STAFF.
12. How are staff lines and spaces numbered?
13. Name any piano key (including both their sharp names and flat names). What is the lowest piano key? The highest? How many piano keys total (black and white)?

→

Locate on the keyboard a specific note on the staff (remember to regard its position relative to Middle C). Locate middle C on the piano.

14. What is the effect of a SHARP? A FLAT?
15. Given a note on the staff or a letter name, name the note which is a WHOLE STEP higher or lower, or a HALF STEP higher or lower. Hint: Use consecutive letter names. Ex. C to D-flat (not C to C-sharp) is a half step.
16. Define: KEY SIGNATURE, KEY NAME (give synonyms too). Name the sharps in order; the flats in order.
17. Given a key signature, tell which notes are affected by it. Ex.  affects all Fs.



18. Given a key signature, tell its key name (home tone). Give the sharp signature rule and the flat signature rule. Remember: Two key names do not follow these rules. They are. . .
19. What is the MAJOR SCALE pattern of whole and half steps? Given a starting note, write a major scale on the staff with appropriate sharps or flats to make it fit the major scale pattern.
20. Sharps and flats go \_\_\_\_\_ a note, but \_\_\_\_\_ a letter name.
21. Given a hymn melody, determine upon which major scale it is based. Hint: Do an inventory of all melody notes used, keeping key signature in mind.
22. What is the effect of a NATURAL? What is its symbol?
23. Name the four properties of sound. To which of these is the staff most related? Note values?
24. Show the symbols and abbreviations for, and define the following: REPEAT SIGN, FIRST AND SECOND ENDINGS, DAL SEGNO AL FINE, DA CAPO, SLURS, STACCATO, LEGATO, LARGO, ANDANTE, MODERATO, ALLEGRO, PRESTO, RITARD, RALLENTANDO, ACCELERANDO, PIANO, FORTE, MEZZO, CRESCENDO, DECRESCENDO.
25. Which notes do the following singers read in a hymnal: sopranos, altos, tenors, basses. In which line of notes is the melody usually found in the hymnal?
26. Define: TASTE and CONVICTION, according to the Bob Jones University article presented in class.
27. What doctrinal errors are present in songs such as "Come, Ye Thankful People, Come" and "The King Is Coming?"
28. On which side of the hymnal page is the name of the author of the words found? The composer of the music?

MUSIC INTRODUCTION--CONDUCTING SKILLS COMPONENT  
April 26, 28, May 1, 1989

THERE WILL BE NO MAKE-UP OF THIS SKILL. You must be present when your number is called or you forfeit any credit for this part of your grade (20%). This requirement will be videotaped, and you will conduct one at a time. The tape may be reviewed in the Library Media Center on the day after you conduct.

SOME PRELIMINARY INSTRUCTIONS:

1. Be sure to SING (or mouth the words)! Remember, you are a song LEADER.
2. Conduct the first 2 verses of each hymn.
3. Fit preparatory stroke with piano introduction (put on last beat of intro).
4. Use RIGHT HAND only, basic beat patterns (not syllable conducting). This applies to left-handed people, too.
5. Practice in front of a mirror. Work on facial expression, eye contact, ictus, and mechanics.
6. Tapes are available in the library for practice (but cannot be checked out).
7. TIP: If you get off, keep beating, and put a downbeat on the next available accented beat (after barline). This means you must follow the words with your eyes occasionally. DON'T JUST STOP!



WHAT WILL BE EVALUATED:

1. Eye contact--especially beginning/ending of verses, holds. This means you need to know the music as well as possible.
2. Facial expression--alert, pleasant, professional.
3. Prep beat--in correct direction.
4. Prep beat--at correct time.
5. Appropriate tempo (consider mood and message of words).
6. Secure beat pattern--correct stroke at correct time.
7. Ictus clear and consistent. The "click" of the wrist must be present on every beat.
8. Holds--at correct time, of correct length, on correct beat.
9. Smoothness getting into second verse.
10. Clear cut-offs.
11. Singing of words correct throughout.

HYMNS--Two of the following will be conducted (instructor will choose). Page nos. refer to Great Hymns of the Faith hymnal.

1. Page 268 HOW FIRM A FOUNDATION

Checkpoints:

- a. On what beat does the singing start? (note two-two time signature) Therefore, what is the preparatory beat? Did you "breathe" on the prep beat?
- b. Did your conducting show the accent on the first beat (downbeat) of every measure?
- c. Hold the  for 2 beats; cut off, breathing on the cutoff; conduct an upstroke for the anacrusis of the second verse.
- d. Hold the  at the end of verse two as long as you like. (Palm should be up and hand travelling smoothly outward on all holds.) Cut off.


2. Page 318 I NEED THEE EVERY HOUR

Checkpoints:

- a. Prep beat. "Breathe."
- b. Accent the first beat of every measure.
- c. Conduct very smoothly throughout, but be sure the ictus is present.
- d. Hold last note two beats (count silently!), cut off. Also, breathe on the cutoff as a prep to verse 2.
- e. Hold last note two beats, and cut off.


3. Page 294 SAVIOR, LIKE A SHEPHERD LEAD US

Checkpoints:

- a. Prep beat. "Breathe."
- b. Accent the first beat of every measure.
- c. Hold  for 2 beats, beginning the hold on beat 2 of the measure, with palm up and travelling outward on stroke 2, and cut off (you will actually skip beat 3). Breathe on the cutoff as a prep for the next phrase. Continue on by doing beat 4 (the words "Thou hast").
- d. Hold last note 3 complete beats and cut off.
- e. Give upstroke as prep to verse 2. Repeat c. and d.

4. Page 326 MORE ABOUT JESUS

Checkpoints:

- a. Did you reduce the conducting to 2? (Do not conduct all six beats in the measure.)
- b. Prep beat. "Breathe."
- c. Hold last word for 2 beats, as though there were a  . Cut off. Give upstroke as prep to verse 2, breathing on the prep.
- d. Repeat c. up to cut-off.

Conducting Skills

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Grade \_\_\_\_\_ Hymn # \_\_\_\_\_ Hymn # \_\_\_\_\_

Preparatory Gestures

Tempo

Singing/Words

Beat Pattern/Ictus

Holds

Cut-Offs

Facial Expression

Eye Contact

Comments:

Music Introduction

Conducting Skills

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Grade \_\_\_\_\_ Hymn # \_\_\_\_\_ Hymn # \_\_\_\_\_

Preparatory Gestures

Tempo

Singing/Words

Beat Pattern/Ictus

Holds

Cut-Offs

Facial Expression







Eye Contact

Comments:

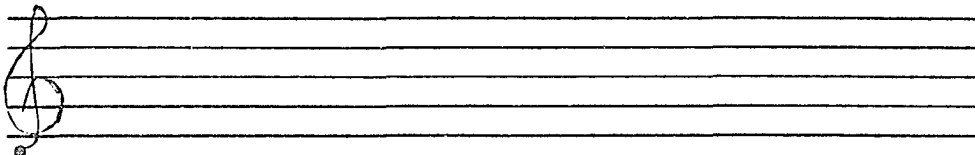
## MUSIC INTRODUCTION REVIEW FOR EXAM NO. 2--FUNDAMENTALS

Using the melody given, answer the following questions:

1. In which clef is the melody written? \_\_\_\_\_
2. The time signature is \_\_\_\_\_. This means there are \_\_\_\_\_ beats per measure and the \_\_\_\_\_ note is counted as one beat.
3. Write in the counting under each note, using the numbering system presented in class.
4. Clap and chant the rhythm aloud (as a group) using this counting system.
5. Does the song begin on the first beat of the measure, or is there an incomplete first measure? \_\_\_\_\_
6. How often does the accent occur (relative to the number of beats per measure: Example--"every two beats") \_\_\_\_\_
7. Count how many times the following notes or figures occur in the melody including repeats.
 

	_____ times.		_____ times.
	_____ times.		_____ times.
	_____ times.		_____ times.
8. How many complete measures are there in the melody? (Remember to count repeats too) \_\_\_\_\_
9. If the second complete measure's note values were changed to rests instead, the second measure would look like this:


10. Look at the key signature. What is the key name? \_\_\_\_\_
11. Does the melody end on the key name? \_\_\_\_\_ Does it begin on the key name? \_\_\_\_\_
12. Circle all song notes affected by the key signature.
13. Write letter names of notes above each notes (include sharps or flats if applicable).
14. Write the major scale on which the song is based on the staff below. Copy the key signature right after the G clef.



15. Mark 1/2 steps with a slur in the scale you wrote in #14.
16. Are there any leger line notes? \_\_\_\_\_

17. Are there any ties? \_\_\_\_\_ If so, in which measure(s) are they found (ignore repeats)? \_\_\_\_\_ Are there any slurs? \_\_\_\_\_ In which measure(s) are the slurs, if any (ignore repeats)? \_\_\_\_\_
  18. How many half steps are there in the whole melody, excluding repeats (see #15. for hint on where to find these in your song)? \_\_\_\_\_
  19. Play the song. REMEMBER THE SHARPS/FLATS IN THE SIGNATURE.
    - 1) If you are given resonator bells, each person in the group gets 1 or 2. Using note names above the melody notes, each person plays only their note(s) at the right time.
    - 2) If you are given bar instruments, choose one person in the group who does not know how to play the piano to play it. Take off natural bars and replace with B-flat or F-sharps if needed for your song.
    - 3) If you are at a piano, persons who do not know how to play the piano are to divide up the measures of the song and learn to play just those measures; then put the song together.
  20. What is the name of your song? \_\_\_\_\_ What is its page no. in the Great Hymns of the Faith hymnal? \_\_\_\_\_
  21. Check to see if you are right by comparing the melody given you with the hymnal melody. \_\_\_\_\_
  22. Who wrote the words of your hymn? \_\_\_\_\_ Who wrote the music for your hymn? \_\_\_\_\_
  23. Comment on whether there are any examples of misuse of, misapplication of, or incorrect doctrine found in the words of the hymn, relative to Scripture. \_\_\_\_\_
- 
-

①

chorus

②

③

Chorus

④

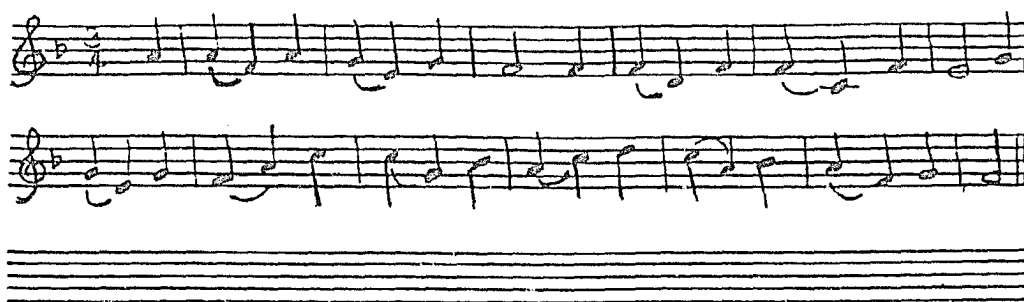
⑤

chorus

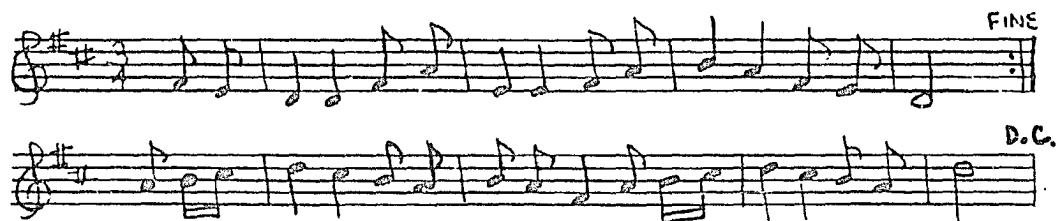
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②







③




MUSIC INTRODUCTION  
EXAM NO. 3--SONG-LEADING  
REVIEW QUESTIONS

445

1. What are important qualifications for the position of song-leader?
2. What are attributes of the successful song-leader?
3. What are some techniques of good style?
4. Describe the song-leader's stance, field of beating, hand position.
5. What are 4 purposes of singing? (Olson p. 68)
6. How do musical skills relate to song leadership? (p. 72)
7. What is the rule for determining preparatory beats? What aspects of the music should be shown in preps?
8. What is a DOWNBEAT? (p. 7)
9. When should conducting fields be adjusted? (p. 7)
10. Who should set the tempo: the accompanist, or the song-leader?
11. What physical gesture denotes holding out or sustaining sound? How is it accomplished? What musical symbols on the page indicate that a hold is appropriate?
12. How does one end a verse when going back to verse 2? (p. 8) What does a cut-off look like? When should it be used?
13. On what beat does this note cut off (and other note values)? (p. 8)  $\frac{4}{4}$  
14. What is an ICTUS? Why is it important?
15. When should one use both hands "mirroring"?
16. What is the REBOUND ("follow-through")?
17. When is a 2-pattern used (for what time signatures)? A 3-pattern? A 4-pattern? A 1-pattern? Which number in time signatures indicates the beat-pattern information primarily?
18. When is it appropriate to use two 3-patterns per measure? Three 3-patterns?
19. Given the rhythm of the beginning of a song (Ex.  $\frac{2}{4}$  ) tell the direction and stroke number of the preparatory gesture. Also, given a diagram, connect it with music notation. (Ex.  goes with  $\frac{3}{4}$  )

Dotted lines are preparatory strokes.

20. What is the rule for fitting preparatory strokes with piano/organ introductions?
21. What must be remembered about conducting the second stroke of the 4-pattern? (p. 15)
22. Discuss the song-leader as M. C. (master of ceremonies) (Ch. 12)
23. What is/are the accented beat(s) in six-eight meter; six-four meter; nine-eight meter; nine-four meter; twelve-eight meter; two-four meter; three-four meter; four-four meter?

24. How and why can fast six-eight meter be reduced to a 2-pattern? nine-eight meter reduced to a 3-pattern? twelve-eight meter reduced to a 4-pattern? (Ch. 7)
25. What is an ANACRUSIS? A SHORT ANACRUSIS? What is the rule for preparing these? (p. 21, 46)
26. What does a FERMATA look like? What is its effect? How does one conduct fermatas? When should there be a cut-off after a fermata? When is a preparatory stroke needed after a fermata? (Ch. 5)
27. Discuss platform etiquette. (Ch. 13)
28. What are "unwritten holds?"
29. What are factors to consider when planning programs? (Ch. 14 and notes)
30. What are 3 ways to conduct melodic rhythm rather than beat? When is each appropriate? How are they executed? (Ch. 6) Which of these shows the ups and downs of the melody? Define SYLLABLE CONDUCTING.
31. How many "bits of motion" are in this measure:  
 (Ch. 6)  
 I am re-solved no
32. What does a slow 6-pattern look like? (p. 40)
33. Why is a leader needed? (p. 95-96)  
 What are 3 kinds of crowds? (p. 96)  
 What physical conditions can affect singing? (p. 96)
34. Discuss the song-leader's relationship to accompanists. (p. 97-99) How should accompanists perform introductions to hymns?
35. What are aspects to consider when buying a hymnal for a church? (Ch. 17) What are criteria for hymns and tunes? What are the kinds of indexes hymnals may have? List some trends observable in today's hymnals?
36. What are advantages/disadvantages of using choir robes? Is their use scriptural? (Ch. 18)
37. What are 3 ways mixed meter may be indicated in hymns? How do you conduct these songs?
38. What are Berglund's views on appropriate wedding music? What suggestions does he make for selecting service music? (Berglund Ch. 8)

## CLASSROOM TEACHER EVALUATION FORM--ITEM SHEET

Evaluate the teacher of the course listed on the ANSWER SHEET. (For instructions, see the ANSWER SHEET.)

1. Is well prepared for class.
2. Demonstrates thorough knowledge of the subject matter.
3. Is punctual and reliable.
4. Discusses recent developments in the field, if applicable.
5. Presents class material in a manner that encourages and promotes interest in the subject.
6. Maintains interest of class.
7. Knows if the class is understanding him/her.
8. Is clear and understandable in his/her explanations.
9. Is precise in answering questions.
10. Gives reasonable assignments.
11. Is prompt in returning assignments and examinations.
12. Is fair and impartial in his/her evaluation.
13. Objectives for the course are made clear via the syllabus.
14. Makes clear the manner in which the grade is determined.
15. Materials covered relate to the course objectives.
16. Promotes a positive attitude toward students & learning.
17. Respects students.
18. Is accessible to students out of class.
19. Encourages the development of my reasoning ability.
20. Has helped broaden my interests.
21. Has motivated me to do my best work.
22. My classification is: 1 = senior, 2 = 2nd year junior, 3 = 1st year junior, 4 = sophomore, 5 = freshman.
23. The average study/practice time I spend outside of this class (per week) ranged from: 1 = over 11 hours, 2 = 8-11 hours, 3 = 4-7 hours, 4 = 1-3 hours, 5 = 0-1 hour.
24. I enrolled in this course because: 1 = required, 2 = elective (applies to degree), 3 = to satisfy a deficiency, 4 = course content sounded interesting, 5 = other.
25. I expect to receive the following grade in this course: 1 = A, 2 = B, 3 = C, 4 = D, 5 = F.
26. The subject matter or content of this course is: 1 = highly interesting, 2 = moderately interesting, 3 = not very interesting.
27. Indicate the amount you have learned in this course according to this scale: 1 = a great deal, 2 = quite a bit, 3 = some, 4 = a little, 5 = very little.

## CLASSROOM TEACHER EVALUATION--ANSWER SHEET

NAME \_\_\_\_\_ COURSE \_\_\_\_\_  
 DATE \_\_\_\_\_ TIME \_\_\_\_\_ SCHOOL \_\_\_\_\_


Please DO NOT put your name on this answer sheet. These evaluation sheets will be placed in a sealed envelope. The instructor will not see them until after the grades for the semester have been turned in; therefore, please be as candid as possible in your evaluation. It cannot affect the grade you will receive for the course.

1. Refer to the ITEM SHEET, and respond to the statements by marking the appropriate blanks on this ANSWER SHEET.
2. PLEASE READ CAREFULLY---The scale (1 through 5) indicates as follows:

Circling a 1 means that you HIGHLY AGREE with the statement on the Item Sheet.

Circling a 5 means that you HIGHLY DISAGREE with the statement on the Item Sheet.

Other numbers between 1 and 5 indicate varying strengths of agreement or disagreement.

HIGHLY AGREE					HIGHLY DISAGREE
1	2	3	4	5	
					

3. If you are unable to respond to an item because of a lack of information or the item does not apply, circle N/A.
4. You are encouraged to write additional comments relating to specific items or additional areas not covered on the Item Sheet. Please use the blank space at the right on page 2 for written comments.

PLEASE CIRCLE THE NUMBER OF YOUR CHOICE.

	Highly Agree					Highly Disagree		
	1	2	3	4	5			
1.								N/A
2.								N/A
3.								N/A
4.								N/A
5.								N/A

(OVER →)

	Highly Agree				Highly Disagree	USE THIS SPACE FOR WRITTEN COMMENTS:
	1	2	3	4	5	
6.	1	2	3	4	5	N/A
7.	1	2	3	4	5	N/A
8.	1	2	3	4	5	N/A
9.	1	2	3	4	5	N/A
10.	1	2	3	4	5	N/A
11.	1	2	3	4	5	N/A
12.	1	2	3	4	5	N/A
13.	1	2	3	4	5	N/A
14.	1	2	3	4	5	N/A
15.	1	2	3	4	5	N/A
16.	1	2	3	4	5	N/A
17.	1	2	3	4	5	N/A
18.	1	2	3	4	5	N/A
19.	1	2	3	4	5	N/A
20.	1	2	3	4	5	N/A
21.	1	2	3	4	5	N/A
22.	1	2	3	4	5	N/A
23.	1	2	3	4	5	N/A
24.	1	2	3	4	5	N/A
25.	1	2	3	4	5	N/A
26.	1	2	3	4	5	N/A
27.	1	2	3	4	5	N/A

APPENDIX G--NES LESSON PLANS  
FALL 1989

## APPENDIX G--NES LESSON PLANS FOR FALL 1989

Throughout Appendix G lesson plans, numbers enclosed in brackets [ ] are keyed to the numbered NES strategies as listed on page 74 of this document. Information enclosed in braces { } consists of post-lesson instructor evaluation, and student comments, questions, discussion, and actions which occurred during the actual teaching of the lessons in the Fall of 1989. The abbreviation S. will be used for Student(s), and T. for Teacher. The symbol + will be used for actions taken by or instructions for the teacher. All teacher-written or teacher-made materials referred to in these lessons are included in Appendix H.



## SECTION ONE OF COURSE: MUSIC PHILOSOPHY

## LESSON 1--INTRODUCTION TO COURSE--September 1

Objectives--S. will be able to:

1. Establish baseline music achievement via MIAT pretest.
2. Gain familiarity with use of computer answer sheets via MIAT pretest.

Materials:

1. Roll sheet
2. Newman, G. (1989). Teaching children music (3rd ed.). Dubuque, Iowa: William C. Brown, Co. Pub.
3. Computer answer sheets (one per S.)
4. Music Introduction Achievement Test (MIAT) (one per S.)
5. Number-two pencils.

Procedures:

- + Tell class your name, and the name of this course.
- + Give roll sheet for S. to sign.

"Many of you are probably sitting there saying to yourselves, 'What am I doing in a music class? I don't know anything about music, and I don't really care!' For how many of you is this the first formal classroom music training you have had since elementary school? Since junior high? Since high school? Ever? {S. raised hands.} Look around you and see how many of you are in the same situation. This class is designed for students just like you. It will be assumed that you don't know much about the mechanics of music; if you do, the course will be just that much easier.

"Why does Piedmont Bible College require every student to have a music course? In practically every type of Christian ministry, music plays a vital part. Sometimes music will touch a heart where nothing else will: in the pastorate, on mission fields, in youth work, in Christian day schools, even in your own children's lives."

- + Read aloud the statistics in Newman (1989) Ch. 1. [4, 5]

"Why study music? 1) Humans are emotional beings; God created them this way. God gave humans music which can stir

these emotions. 2) Man has a desire to create. The creation and performance of music fulfills this desire in a most satisfying way. 3) Music can recall to mind an occasion. Everyone has had the experience of hearing a piece of music that brings back the memory of another instance in which it was heard. For good or ill, the music becomes associated in the mind with the experience: 'Darling, they're playing our song!' 4) There are other ways in which music can be used in the life of Christians, but how about us? It is no secret that music is a hot issue on this campus.

"The Student Deans tell me they are asked more questions about music standards than almost any other rules. Therefore, it is one objective of this course that you will be able to think through and evaluate music without your or my personal prejudices, or the limitations of our backgrounds in music. In addition, as a result of the course, you will be able to locate music that is doctrinally sound and of literary value; that is useful, appropriate, effective; that can adequately express our praise to God; that can act as a medium of witness and evangelism; and finally, that will edify. Admittedly, a tall order. We may not reach positive conclusions on matters of conviction as opposed to doctrine. But the discussions should be useful in helping you to clarify your convictions.

"You will not be given the syllabus until the next class session. We will discuss the requirements for the course then. The course is in three parts: philosophy of music, fundamentals of music, and conducting.

"I don't want to send you screaming for the door, or to start a run on 'drop' slips, but today I will be giving you a pretest."

+ Distribute computer answer sheets and number-two pencils.

"There are four reasons I am giving you this test: 1) To give you an idea of what material you will be learning in this course, 2) To help me find out what you already know, 3) To familiarize you with the use of the computer answer sheets, which will be used on your final exam, and 4) To compare your score with your final exam, to see how much you have learned.

"Do your best, but your score will not be a part of your course grade."

+ Explain how to fill in the personal information requested on the answer sheet ("This is like your ACT tests!").

- + Distribute the Music Introduction Achievement Test (MIAT) pretest (see Appendix E), and read the instructions aloud. "When you are finished, you may go."

{S. had 37 minutes to complete the test. The first ones to finish used only 22 minutes. All S. were able to finish before the bell. The test (like the posttest MIAT) was essentially the same as one administered in Spring 1988 (before this study began). Reading assigned on the syllabus for the next class was not mentioned, since the syllabus was not distributed yet. One S. asked after class if he could have a copy of the syllabus today, because his Study Skills course instructor had asked them to list all their due dates for classwork in all of their courses; therefore, T. gave this S. the syllabus in his mailbox today.}

## LESSON 2--SYLLABUS, MBTI--September 4

Objectives--S. will be able to:

1. Be oriented to course information: content, assignments, grading, make-up policy, texts, schedule.
2. Familiarize themselves with course syllabus.
3. Establish their temperament type via the MBTI.

Materials:

1. Roll sheet
2. Course syllabus (one per S.)
3. Berglund, Barnes, and Olson course textbooks
4. Research Paper information handouts (one per S.)
5. Myers-Briggs type indicator (MBTI) (one per S.)
6. MBTI answer sheets (one per S.)
7. Number-two pencils (one per S.)

Procedures:

- + Sing the chorus "I Will Sing of the Mercies of the Lord."
- + Send roll sheet around to be signed.
- + Distribute syllabus handouts.
- + Give instructor's office location and phone number.
- + Outline the three sections of the course: Philosophy of Music, Fundamentals of Music, Conducting.
- + Display the textbooks:
  - 1) "Berglund is a bit hard to read at first ('heavy'); read slowly and carefully."
- + Assign Chs. 1, 2, and 3 in this text.

{S. gasped at the amount of reading, but it is only 36 pages.}

- 2) "Barnes is a programmed text. Although the text is expensive, the content justifies the cost. You are to write in the answers to the questions, and then check them. You should read and write only as far as you feel you need to to understand the material; that is, work at your own pace.
- 3) "Olson is easy to read, and concerns conducting."

- + Explain grading, referring to syllabus:

"There are three major Exams, one on each section of the course.

"Conducting Skills--You will conduct individually on videotape (alone with a cameraman and the instructor) to a taped accompaniment. Start those diets--the camera adds five pounds! You will sing as you conduct if you are comfortable with doing that; otherwise, you may 'lip-sync.'"

{S. asked whether they would be in front of the class for this; T. reiterated that they would not.}

#### Research Paper--

- + Distribute Research Paper information handouts. Discuss them, and answer any questions S. have concerning the paper. It may be turned in at any time during the semester before Thanksgiving break.

{Several S. asked how long the paper needed to be; T. replied, "As long as it is. You need to do what is asked for on the information sheet, covering the subject. The length is up to you."}

"The In-class Writing/Thinking Projects will occur throughout the semester, but most of them will be in the first section of the course (philosophy).

"The Final Exam is comprehensive. Review is built into the schedule.

"Please note the late work/make-up policies."

{Up to this point in the lesson, 15 minutes were used.}

- + Give instructions for taking the Myers-Briggs Type Indicator (MBTI) as follows: "This is not a test! It is a questionnaire to help me get to know you better, and some of your likes and dislikes as a student. Take the questionnaire as the 'real you,' not as the 'student you' or the 'you' you would like to be. Only one answer should be marked for each one unless it says otherwise. If you don't understand a question or cannot make a choice, you can omit it. There are no right or wrong answers."
- + Read aloud the instructions on the back of the answer sheets.

{Making these comments took a total of 3 minutes. S. were asked to read the directions silently instead of the T. reading them aloud. [2]}

+ Administer the MBTI.

{This took 32 minutes. The first ones to finish required 20 minutes. Four S. needed more time to finish; however, the items they were unable to do did not affect their scores. One S. attempted all the questions, but left out numerous items; therefore, her score may not be accurate. S. whispered some during the MBTI administration. Two S. who had not yet dropped the course were absent; consequently, they did not take the MBTI. One S. who had dropped the course was present and took the MBTI. A total of five S. to date had dropped the course since Lesson 1. S. seemed to enjoy the MBTI, probably in comparison to the difficulty of the MIAT pretest administered in the last class session.}

## LESSON 3--GOD, MAN, AND MUSIC; ORIGINS OF MUSIC--September 6

Objectives--S. will be able to:

1. List 4 characteristics of sound.
2. Define music in several ways.
3. Describe what sounds may be classified as music, according to Radocy and Boyle.
4. Explain the meaning of music notation, that is, notation is a system of symbols which represent sounds.
5. Explain what distinguishes speaking from singing.
6. Outline key ideas in Berglund Chs. 1 and 2.
7. Write down their temperament type and seek more information about it.
8. Speculate on possible origins of music.

Materials:

1. Lawrence, G. (1986). People types and tiger stripes (2nd ed.). Gainesville, FL: Center for Applications of Psychological Type.
2. Myers, I. B. (1987). Introduction to type. Palo Alto, CA: Consulting Psychologists Press.
3. Berglund textbook
4. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publishers.

Procedures:

- + Call roll aloud, and tell S. their four-letter temperament type. Explain what the letters stand for. Comment that Introduction to Type and People Types and Tiger Stripes will be left in the classroom if S. want to know more about their type. Explain the four poles, reading from People Types.
- + Begin lecture:  

"What is sound? What properties does it have?"
- + List the properties aloud:
  - pitch
  - tone quality (ex. sound of hammer vs. sound of trumpet)
  - volume
  - duration. [6, 7, 9]
- + List some sounds in the environment, such as a broom sweeping, brushing teeth, alarm clock, nail file, hammer,

etc. Ask S. to think about whether these sounds are music or not, and why. [2, 4, 5, 6, 8, 9]

"What is music?"

- + Ask S. to write down their own definitions (In-class Thinking/Writing Project). [2, 3, 4, 6, 7, 8, 9]

"George Crumb stated that, 'Music is defined as a system of proportions in the service of a spiritual impulse.'"

- + Lecture on the meaning of "system of proportions" and "spiritual" used in this context. [4, 6]

"Ellis Kohs stated that music is defined as 'sounds put together by human will.'"

"A traditional definition of music is 'organized sound.'"

"Think about whether birdsong fits any of these definitions."

- + Pause a few moments.

"Birdsong only fits the last definition, because the other two imply that humans make the sounds."

{T. commented on a documentary concerning birdsong which found that birdsong is instinctual as well as learned, and that it is highly organized.} [3, 4, 5, 7, 9]

- + Read aloud Radocy and Boyle (1979, p. 171) "What makes some sounds music?" first complete paragraph. [4, 6]
- + Read aloud Radocy and Boyle (1979, p. 172) definition of music. [4, 6]

"The printed page of music is a set of symbols for sounds, just as the alphabet letters are symbols for sounds. Music is aural (heard); therefore, the printed page is not really music per se. [5, 6, 7, 9]

"What do you imagine the first music to be written down looked like? If you wanted to write down (notate) a sound, what would your notation have to be able to show to accurately convey the sound you wanted to another person reading it?"

- + List the four properties of sound again. [6, 8, 9]



"What distinguishes speaking from singing? Think for a moment how you know that the guy in your rearview mirror is singing rather than speaking."

- + Pause for a moment for S. to consider.

"Singing is sustained speaking on fixed pitches."

{T. commented on the singsong style of preaching in which the fine line between speaking and singing is blurred.} [3, 4, 5, 6, 8, 9]

- + Read aloud underlined statements from Berglund text Chs. 1 and 2, through page 13 as follows: [4, 10]

p. 4 "Perhaps one of the most. . . an awareness of spiritual truth."

p. 5 "In the peripheral areas. . . refrain from dogmatism."

{One S. commented that the author was himself being dogmatic. T. explained that Berglund referred to scriptural "gray areas," not issues of doctrine.}

p. 7 "One of the factors. . . scriptural truth and principles."

p. 9 "God's value system is. . . development of their own value systems."

p. 9 "In evaluating the state of church music. . . Word of God."

p. 12 "If any style of music. . . reflects the old unchanged way."

p. 12 "The notion that there are neither. . . premises of Scripture."

p. 13 "Very often the commercial market. . . theological reasoning."

p. 13 "In the realm of church music. . . reflects the unchanged life?"

- + Ask S. to speculate on and write down on their project sheets several theories of the origins of music they think may have been proposed by researchers. Take these up, and read several aloud, as well as some of their definitions of music, not identifying S. by name.

[2, 3, 4, 8, 9, 11]

{S. seemed to enjoy hearing these; many used humor in their contributions.}

{T. moved around the room throughout the session.}

## LESSON 4--FUNCTIONS OF MUSIC--September 8

Objectives--S. will be able to:

1. List and describe theories of the origins of music, according to Radocy and Boyle.
2. List, describe, and give examples of Merriam's functions of music.

Materials:

1. Newman, G. (1989). Teaching children music (3rd ed.). Dubuque, Iowa: William C. Brown, Co. Pub.
2. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publishers.
3. Rea, S. (1988). You're only as good as your last 29.5 seconds. College Musician, 2(3), 40.
4. Sink, P. (1988). Functions of music. Unpublished lecture notes from Psychology of Music course, University of North Carolina at Greensboro, NC. Taped excerpts and examples are from the same source.

Procedures:

- + Read definitions of music from Newman (1989, p. 11). (Instruct S. that they need not write these in their notes.) [4, 6]
- + Lecture on the Origins of Music by reading Radocy and Boyle (1979, p. 172-176) underlines, defining each of the following:
  - Darwinian theory
  - Theory of rhythm
  - Work song theory
  - Theory of imitation
  - Theory of expression
  - Melodies of children
  - Communication theory
  - Theory of communication with the supernatural
  - Gaston's theory [4]
 Ask S. whether the Bible supports any of these theories. [4, 9]
- + Begin Functions of Music as follows:
  - S. think of and write down ways in which humans use music. "Now, let's see if you thought of some of the same ones as Merriam." [2, 4]

- + Read Radocy and Boyle (1979, p. 164-169) underlines as correlated with the information below. For each item of the outline concerning music as a symbol of something else, describe musical examples as noted. [4, 6]

#### Merriam's Functions of Music

1. Expression of emotions--allows one to express in socially-acceptable ways, and without words.
  - a. Expression of social dissatisfaction via protest songs
  - b. Expression of tender feelings in public via love songs
  - c. Self-expression, "letting off steam"
2. Enjoyment of beauty
3. Entertainment--amusement, diversion
4. Communication--music is not a universal language. One must be culturally conditioned to understand the "message." Involves nonverbal communication. An example would be Indian drum signals.
5. A symbol of something else
  - a. Conveying an idea directly
    - 1) Musical elements suggesting things humans do
 

+ Ask S. to describe how the music for each action might sound, then play taped examples. [3, 4, 6]

      - a) Walking
      - b) Galloping
      - c) Tiptoeing
      - d) Running
      - e) Skating
      - f) Hopping {T. played these last two without telling the action first; S. guessed about the action, then T. gave the intended one.}
    - 2) Music written with a "story" in mind
      - a) Peter and the Wolf
      - b) Nutcracker Suite
      - c) An opera

+ Describe Holst's The Planets "Venus: Bringer of Peace" and "Mars: Bringer of War" excerpts. Comment that the latter uses an active triplet rhythm and brass and percussion to suggest action and war.
    - 3) Music and movies/TV/radio
 

+ Mention Rea (1988) article.

      - a) Movie characters/actions--Music and action or character are paired continuously to the extent that when the visuals are removed, we can still

"see" the action and/or character.  
 + Describe Princess Leia's theme, the music for her rescue from Darth Vader, and the chase music from Star Wars. Comment that the chase music again uses a triplet figure to build suspense and suggest action. The rhythm used is the rhythm of the Morse code "V" for "victory."

- b) Commercials--music symbolizes a product. Ex. Fancy Feast catfood ad has a classical string quartet

4) Environmental sounds

- a) Actual sounds
  - + Describe Judy Collins' "Farewell to Tarwathie" which uses ocean and whale sounds as accompaniment.
- b) Imitation of actual sounds
  - + Describe Tchaikovsky's 1812 Overture section with chimes, cymbals, bass drum, and tympani suggesting cannons and church bells. Comment that in some performances, actual sounds are used. Describe the Pointer Sisters' "I've Got Steamed Heat," which uses the "s" consonant and wood blocks to imitate steam and banging of radiator. Comment that they imitate these sounds.

5) Music conveying specific words in song text

- + Describe Handel's Messiah "All We Like Sheep" including the words "gone astray," "every one to his own way," and "turned."
- + Describe Rachmaninoff's Prelude in G Minor which uses an eighth, two sixteenths, and a quarter note to convey the rhythm of his name.
- + Describe the beginning of Dan Fogelberg's "To the Morning" in which musical elements convey morning.

b. Conveying feelings

1) Musical elements

- a) High and low range of instruments; tone quality of instruments
  - + Describe Claude Bollings and Jean-Pierre Rampal in "Jazz Suite for Piano and Flute" in which high register flute, then low register flute play the same melody but convey differing moods to some listeners.
- b) "Bending notes"
  - + Demonstrate the technique vocally.

- + Describe Dexter Gordon's "Guess I'll Hang My Tears Out to Dry" performed on saxophone.

- + Describe Diana Ross singing Billie Holiday's "Good Morning Heartache."

- c. Conveying (appropriate) behaviors, ideas, roles for people in one's culture (specific gender or age). Jazz met a lack of acceptance from the 1920s to the 1950s, being considered unacceptable relative to Puritan values. The roots of jazz were in black American music and often in bars.

- + Describe "Give Me a Pigfoot and a Bottle of Beer."

Merriam explains that jazz and the blues contain texts in pleasant and attractive musical settings which describe the cruel treatment of blacks during the 1920s to 1950s. Because the music was attractive, people listened. Some people attempted to censor jazz and labelled it inappropriate relative to their cultural values.

Another example of relationships between cultural values and affective responses to music is music associated with religion. In some churches, only "classical" music is deemed appropriate for services; in others, gospel songs and traditional hymns are considered most appropriate to enhancing worship.

- 1) Children's play songs

- 2) Women's songs/men's songs

- + Describe "The Willow Tree," commenting that women's songs are often associated with home and children, but this song was used in the late 1800s and early 1900s by the women's movement. Women of the colonial period faced hardships and repression. Many ballads were kept alive by women; they expressed women's fantasies and wish-fulfillment. In this song, Sally Brown conquers her repression and finds satisfaction. {One Arabic S. commented that women have been repressed, but now seem to also have lost men's respectful treatment, unlike in the "old days."}

- + Describe "Zachary Taylor." Men's songs often reflect strength and are about work, war, drinking and/or having fun. This song was kept alive by soldiers in the Mexican-American War. It reflects men's need for

fulfillment as heroes, as those who "save the day." Taylor was the soldiers' hero. {S. spontaneously offered "Ninety-Nine Bottles of Beer" as an example when the T. mentioned men's songs.}

- 3) Songs reflecting cultural values and behavior
  - a) Patriotic
    - + Have S. list some. {They listed Lee Greenwood's "Proud to be an American," the "Star-Spangled Banner," "God Bless America," "My Country, 'Tis of Thee," and "America the Beautiful."}
  - b) Protest
    - + Describe the University of North Carolina at Greensboro's choir performance of "Silent Night," which is very peaceful, and "Silent Night/7:00 News" in which peaceful music is overlaid with language which conveys turmoil and lack of peace.
    - + Describe "Pollution" which has catchy, singable, pleasing music combined with a text concerning dirt and pollution.
- d. Conveying universal human principles and characteristics
  - 1) Humaneness--for example, "We Are the World."
  - 2) Brotherhood--for example, Beethoven's Ninth Symphony incorporated ideas which initially have been the foundation of many countries' philosophies and ideologies, from communism to democracy. Beethoven devoted much of his later music to conveying these ideas to listeners; for example, the Missa Solemnis.
  - 3) Personal liberty

{The T. admonished the class several times about speaking one at a time, and raising their hands first.}

+ Assign Berglund text Ch. 4 for reading.

LESSON 5--FUNCTIONS OF MUSIC, SACRED WORSHIP MUSIC: TEMPLE  
WORSHIP--September 11

Objectives--S. will be able to:

1. List, describe, and give examples of Merriam's and Gaston's functions of music, including material covered in the last class session.
2. List and describe some ancient musical instruments.
3. Discuss instruments and musical practices in early Temple worship from II Samuel and I-II Chronicles; leaders chosen for this worship; and organization of Temple music worship, up to Solomon's time.

Materials:

1. Radocy, R., & Boyle, J. D. (1979). Psychological foundations of musical behavior. Springfield, IL: Charles C. Thomas Publishers.
2. Sink, P. (1988). Functions of music. Unpublished lecture notes from Psychology of Music course, University of North Carolina at Greensboro, NC. Examples are from the same source.
3. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
4. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
5. The holy Bible

Procedures:

- + Briefly list the five functions of music according to Merriam which were discussed in the last class. [9]
- + Finish Merriam's Functions of Music outline as follows: [4, 6]
  6. Physical response--heart rate/pulse, respiration, etc.
    - a. Stimulate
    - b. Sedate
  7. To teach us how to act in our culture
    - a. Warning songs {T. could not locate any American examples.}
    - b. "How-to" children's songs--Ex. "This is the way we brush our teeth"
    - c. Propaganda songs {T. commented on Hitler's



- use of music as propaganda.]
- 8. To promote a social institution
  - a. Church--hymns
  - b. School--alma mater
  - c. Family--Bobby Goldsboro's "Watching Scotty Grow"
  - d. Nation--national anthem
- 9. To help a culture have continuity and stability--exposing children to social and cultural values
- 10. To integrate one into society--people participating in music as a group

+ Begin Gaston's Characteristics of Music in Society:  
[4, 6]

- 1. Expression of beauty
- 2. Culture determines meaning
- 3. Music and religion are integrally related
  - a. Both draw groups together
  - b. Both are introspective
  - c. Both eliminate aloneness
  - d. Both are means of reaching a supernatural being
- 4. Communication
- 5. Structured reality--used as therapy to help people establish contact with reality
- 6. Music is derived from the tender emotions--love for one another, country, or God. Music reflects concern for others, alleviates loneliness, and persuades. Other emotions can also be expressed, for example, fear, anger, and violence in heavy metal rock music.
- 7. Source of satisfaction--a noncompetitive way to achieve
- 8. Music is most potent in a group--It is social, brings people together. Examples include Woodstock, the Olympics, "Reach Out and Touch." Music is a means for people to interact in an orderly way and to express emotions acceptably. {S. spontaneously listed evidence before T. gave examples; they listed Woodstock, altar calls, Elvis concerts, and "Reach Out and Touch."}

+ Begin notes as follows on Sacred Music Worship, Alderman (1977, p. 1-8) up to Solomon. [4, 5, 7]

Let's notice how that many of Gaston's and Merriam's uses of music are present in uses of music recorded in the Bible.

The first mention of music in the Bible in connection with worship is II Samuel 6:3-5. The Ark of the Covenant

was being removed from the house of Abinadab of Gibeah, where it had been for nearly seventy years. The Ark was being transported to Jerusalem. Let's read II Samuel 6:3 and 4.

+ Read aloud.

Prior to this event, music was being used informally in worship, for in verse 5 we read:

+ Read aloud.

The word "played" in the first phrase of verse 5 carries the idea of sporting, or jubilant dancing and singing accompanied by instruments. A parallel passage is found in I Chronicles 13:8 where we find the expression, "And David and all the House of Israel played before God with all their might. . ."

Notice the VARIETY OF INSTRUMENTS mentioned at this occasion--the Hebrew rock band!

1. Harps (Hebrew for a sort of guitar)
2. Psalteries (a triangular-shaped harp, with a point held downwards)
3. Timbrel (a broad term for tambourine or drum)
4. Cornet (a bar on which a number of loose metal rings were shaken in time to the music)
5. Cymbals

{One S. asked whether Hebrew music was like that of African tribes today; T. stated that the evidence is that it was much more sophisticated, but that since there was no formal notation system, we cannot be positive what it did sound like.}

+ Describe four stages of flute development: a bamboo pre-recorder flute, a recorder, a Renaissance flute, and a modern flute. [6]

Basically, the instruments mentioned in I Chronicles 13 are percussion instruments. By this we mean they were struck, shaken, or scraped to produce sound. Think of some reasons that this passage does not mean we should necessarily use drums, tambourines, etc. in church music.

+ Emphasize that the Biblical reference comes from a different culture, that these instruments were all that were available to the Hebrews, and that Israel's Temple worship is not totally applicable to the Church. [4, 8, 9] {S. spontaneously mentioned most of these arguments. T. asked what associations Americans have concerning drums and other percussion instruments today; S. stated

that they connote rock music, or non-religious music.]

When the Ark was finally moved to Jerusalem after a three-month stay at the house of Obed-edom, the Levites were instructed to choose from among themselves men who could sing and play. This is found in I Chronicles 15:16-28. Remember that the Levites were the tribe of the priesthood, and their job was to care for the Ark of the Covenant and wilderness Tabernacle and all its functions of worship. In addition, they were to set up the Tabernacle, transport it, and tear it down when the Israelites moved about. With the Ark at rest in Jerusalem, and the permanent structure of the Temple to house it, quite a number of Levites were unemployed and free to do other tasks.

Let's read I Chronicles 15:16-29, skipping some of the name listings.

+ Read I Chronicles 15:16-17, 19, 21-22, 24, 25-28 aloud.

The CHOSEN LEADERS of the Temple Worship Music were:

- 1) HEMAN, of the family of Gershom, grandson of the prophet Samuel, son of Joel, called the King's "Seer" in I Chronicles 25:5;
- 2) ASAPH, also of the family of Gershom, son of Berechiah; and
- 3) ETHAN, of the family of Merari, son of Kushavah. His surname JEDUTHUN means "praise man," and he was also called the KING'S SEER in II Chronicles 35:15, indicating that he was also a spiritual counsellor to the King.

Here we must emphasize the importance of a spiritual musician in the church. Those who are in charge of selecting and directing music for church services must have a good knowledge of scripture so that they can discern songs which are doctrinally correct and those which are not. Church musicians should be spiritual because the songs they lead will contain truths that must be real in their own lives. They should be spiritual because they will be leading songs of commitment in which are statements such as "I am Thine, O Lord," and "I'll go where you want me to go, dear Lord, I'll be what you want me to be." If this is not so in their lives, they are singing and living a lie. They should be spiritual because often they lead other parts of the service, and are examples before the people.

When the Ark reached Jerusalem, David formalized the appointment of the Levitic musicians. Reading in I Chronicles 16:4-6:

+ Read aloud.

Asaph and his company were placed in charge of the musical services in Jerusalem. Notice that Heman and Ethan, the other leading musicians, are not mentioned; this is because they ministered in Gibeon with the Tabernacle, located some 10 miles northwest of Jerusalem. At times, the three musicians, Asaph, Heman, and Ethan, would bring their choirs together at the Temple. In I Chronicles 6:39, 44 we read:

+ Read aloud.

What a great choir that must have been! Praising God, uplifting men's hearts as they worshipped together. The songs used taught the Psalms of great men like David, and the precepts of God's Word.

It is interesting that these musicians were all EMPLOYED FULL TIME. Their sole employment was working to make music more excellent in praising God. In I Chronicles 9, we find the listing of the household of the tribe of Levi, and what they were responsible for in the care of the Tabernacle. Since the Tabernacle was being replaced by the Temple, these Levites became employed as full time musicians. Reading in I Chronicles 9:33:

+ Read aloud.

Few churches today seem to see the need for such music organization, much less the need for a full time musician as part of the staff. Example here plainly indicates the need for churches to look into developing the music potential of the congregation. Of course, many churches are too small to support both a pastor and another person full time. But yet, these churches could perhaps employ someone part time, whether paid or not, to develop this resource.

Further organization of worship music came about at the national convention just before David's death. David gathered all the princes of Israel according to I Chronicles 23:2, along with all the Levites. Reading this:

+ Read aloud.

THIRTY-EIGHT THOUSAND Levites!!! And all thirty-eight thousand were thirty years and older. Notice how they were divided to minister to Israel.

+ Read verse 4 aloud.

Can you imagine four thousand full time musicians? Out of thirty-eight thousand, TWENTY-FOUR THOUSAND were to be

ministers, SIX THOUSAND were to be officers and judges, FOUR THOUSAND were to be porters, and FOUR THOUSAND were to be musicians. Of the ministry in the Temple to all Israel, about ten percent were employed as musicians!! Surely this indicates to us the importance of music in worship. David set up a highly organized structure in order that the 4000 musicians could function efficiently. Worship music needs to be well-planned in advance. The remainder of chapter 24 and all of chapter 25 tells us more of the organization of the musicians.

In I Chronicles 25:7 we see that there were TWO HUNDRED EIGHTY-EIGHT LEADERS, or TWENTY-FOUR BANDS, each consisting of TWELVE PERFORMERS. Reading this verse:

+ Read aloud.

The 288 leaders drew lots of the remaining THREE THOUSAND SEVEN HUNDRED TWELVE to see who would be in their respective groups. In verse seven, the phrase "even all that were CUNNING" indicates that the 288 were SKILLED TO TEACH the rest of the choirs to sing. Verse eight calls the remaining 3,712 musicians, "SCHOLARS."

+ Read verse 8 aloud.

The church today has few scholars or teachers in music. If it was so important to worship God in the Temple through music, is it not equally important today? These Levites trained intensively in singing and playing the praises of God to His glory, and shouldn't we consider doing the same?

We previously noted the percussion instruments that were used in the Temple worship services. A flute or reed pipe, of the woodwind family, was also used. Other instruments were used for EXTRA-MUSICAL (non-musical) PURPOSES. These included trumpets, horns, and cymbals. The TRUMPET was blown at the following times:

- 1) When the great gates of the Temple were opened,
- 2) Three blasts after each of the three sections of the Psalm of the day,
- 3) On the evening before the Sabbath,
- 4) On the beginning of the Sabbath,
- 5) Three blasts in the pauses in the Sabbath Psalm, and
- 6) At coronations of kings.

The HORN was blown at:

- 1) The new moon,
- 2) The Feast of the New Year, and
- 3) The proclamation of the year of Jubilee.

The CYMBALS served as a signal to begin the musical part of

the service.

- + Ask S. to briefly list any of Merriam's or Gaston's functions of music observed today in Temple music practices discussed, citing the occasion on which the music was used. Take these up as In-class Thinking/Writing Projects. [2, 3, 5, 9, 11] {S. had five minutes for this activity; most wanted more time. One S. asked whether these are graded; T. answered affirmatively, commenting that this is one of their Writing Projects.}

LESSON 6--SACRED WORSHIP MUSIC: SOLOMON TO HEZEKIAH--  
September 13

Objectives--S. will be able to:

1. Discuss uses of music in Biblical times under Solomon, Asa, Jehoshaphat, Hezekiah, and Amos; uses include for revival, celebration, worship, and battle.
2. Cite Merriam's or Gaston's functions of music noted in the scriptures discussed.
3. Comment on statements made in Berglund textbook p. 20-21.

Materials:

1. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. The holy Bible
4. Berglund textbook
5. In-class Thinking/Writing Projects from last class
6. Cartoon about choir robes. (1980). Motif: music in ministry, 2(3), 10.

Procedures:

- + Review briefly the Temple leadership structures, and chief musicians up to Solomon's time.
- + Read aloud selected S. In-class Thinking/Writing Projects from the last class on functions of music observed in the portions of the Bible discussed in the last class. Return them to the S. {Projects received a checkmark if S. listed at least one function paired with the biblical event, or a checkmark with a slash through it if they listed only the function. S. were allowed to set their own standards on this activity; T. did not specify the length of number of functions to include.} [2, 4, 6, 7, 11]
- + Review non-musical uses of the trumpet, horn and cymbals. Continue the lecture using Alderman (1977, p. 7-8): [4, 6]

The CYMBALS served as a signal to begin the musical part of the service. It is probable that Paul refers to

this when he stated in I Corinthians 13:1:

+ Read aloud.

Paul seems to compare the gift of tongues to the sign or signal by which the "real" music of the Temple was introduced. In other words, tongues are compared to the signal only. Just as the sounding brass and tinkling cymbal had a function, the function was very minor. Likewise, tongues served a function, but it was a minor one; this is contrary to those who are trying to revive the gift of tongues, and who make tongues into a major function of worship.

+ Define "utilitarian" and "aesthetic" ends for music according to Berglund text Chapter 3. [4, 5, 6, 7, 10]

+ Read aloud the following excerpts from Berglund text: [2, 4, 10]

p. 20 "Much of the apparent confusion. . . listened to and being performed." "The problem for the church musician. . . is a worship service."

p. 21 "The role of the church musician. . . a house of worship." "As a matter of fact, a spiritually. . . intended spiritual experience." "In summary, all music falls. . . aesthetic ends." "It would seem logical. . . primary intent."

+ Ask S. to think whether there is some body of music agreed upon by most people as "good." Would most S. agree that Beethoven's Fifth Symphony falls into the category of "good music?" {Several S. blurted out, "No!" to this question.} Ask S. to think of an occasion on which Beethoven's Fifth Symphony would be inappropriate. {S. listed elevator music, funerals, parties.} Ask S. to think of occasions at which the national anthem would be appropriate (they should include inaugurations, ball games, television stations going off the air for the day, etc.). Ask S. why these were appropriate or inappropriate (they should answer that culture and tradition affect this). [4, 5, 6, 8]

+ Begin lecture on Sacred Worship Music, from Solomon through Amos using Alderman (1977, p. 8-19), as follows: [2, 4, 5, 6, 7, 9, 10]

Because of David's sin, God did not allow him to finish the Temple. David's son, Solomon, took up the task of finishing the magnificent structure. When it was finished, the existing Tabernacle and its contents were moved from Zion to the Temple. This is recorded in II Chronicles 5:2-



14 and also I Kings 8:1-11. Let's read the account in II Chronicles, starting in chapter five, verse eleven.

+ Read verses 11 and 12 aloud.

Notice that phrase "being ARRAYED IN WHITE LINEN." They were wearing robes! Many people in our churches today think that choirs who wear robes are just trying to be stiff and formal. Nothing is further from the truth. Here it is plainly stated that these Levitic choristers were uniformly dressed.

+ Ask S. what would happen or change if I were wearing a very "loud" or clashing outfit, and then put on a choir robe. Pause for reflection. Suggest that robes do not make one more spiritual or holy, although some churches may believe they do. Comment that in an indirect way, wearing robes can be a sign of separation, or servanthood. [4, 5, 6, 8]

There are several very obvious advantages to the use of robes by a choir:

- 1) Robes shield distracting clothes or style clashes between singers;
- 2) People of different economic levels appear as the same;
- 3) Robes give a sense of unity to the choir and the listeners; and
- 4) A robe is a sign of service and yieldedness.

Country and western singers do not generally wear robes. Why not? Because in our culture, this has become traditional, and robes are generally associated with church singers. [4]

+ Describe choir robes cartoon. [4, 6]

Continuing the reading in II Chronicles 5, let's read verses 12 and 13.

+ Read these verses aloud.

This event is extremely important, for it rarely happens. The "trumpeters and singers were AS ONE." When a group of people gave themselves wholly to God for a task, great things happened. This passage implies that individual choir members must be close to God, reading and living the Word daily, praying, etc. Then choirs can sound "as one" in unity. Reading on in verse 13:

+ Read verse 13 aloud.

Notice the collective expression "their voice," and the singularity of the voice of the choir. The Hebrew words strongly suggest the "unisono" or unison (oneness) of the singing and accompaniment.

+ Read verse 13b aloud.

The text used comes from Psalm 136:1. The opening verse of the psalm is "O give thanks unto the Lord: for he is good: for his mercy endureth forever." Every one of the 26 verses of this psalm end in the refrain "for his mercy endureth forever." Thus, we know that they may have been singing PSALM 136 or a psalm of this style.

In the remainder of verse 13 we see a tremendous event happening. Remember that the Levitic choirs were singing, and Solomon had yet to pray or bring a message from the Word of God.

+ Read verse 13c aloud.

This was not just a cloud that we see every day, or a fog. This was the covering that overshadowed the glory of the Lord in the most holy place. God was showing His favor on the entire Temple program. God was moving His residence in the Holy of Holies in the Tabernacle to the Holy of Holies in the Temple. What a unique occasion! GOD MOVED WHEN THE MUSICIANS WERE SINGING AND PLAYING TO HIS PRAISE. God still moves when pure-hearted singers praise Him.

Solomon was led by God to keep all the Levitic musicians appointed by his father David; unlike President Bush, he kept his cabinet! In the first half of chapter seven, God made a covenant with Solomon concerning his leadership of Israel. Chapter eight gives us a history of Solomon's first twenty years. In verse 14:

+ Read verse 14 aloud.

Solomon is known to be the wisest man to ever live. God's bestowment of wisdom reached to the importance of music in worship. SOLOMON got personally involved in the music of the Temple. He actually MADE INSTRUMENTS to be used by Temple musicians. This is found in II Chronicles 9:11.

+ Read aloud.

Solomon helped in another way also: He wrote approximately ONE THOUSAND FIVE SONGS himself. In I Kings 4, we read of this fact, and of his wisdom. Beginning in verse 30:

+ Read verses 30-32 aloud.

One principle here is that we need not stick only with the old "standards" in the hymns we use. We can use newly written music as well, and new instruments as they are developed.

{One S. asked whether it would have been harder to compose music in those days, or easier; T. stated that probably now, because there are so many more choices of instruments, and technology. S. seemed to agree.}

If the wisest man ever to walk on the face of this earth saw such a need for music in worship, we would be wise to follow his example. He became involved in organizing the music program, experimented to make new instruments, and wrote songs for its further development.

A period of apostasy followed Solomon's death. When God's people were CALLED TO REVIVAL, we find music involved. The first occurrence of this is in II Chronicles 15:12-14 when ASA led all of Judah in making a promise to seek God with their hearts. Let's read this account, starting in verse 12:

+ Read aloud.

That was quite a promise to make to God. The penalty for not complying was death. This pact was sealed with a celebration of music. REVIVAL ALWAYS SEEMS TO BRING A REVIVAL OF MUSIC with it. This is a recurring principle of scripture that we will observe as we study further.

In chapter twenty, we are told of how the singers helped to win a war: and they did not have to fight! They did what they were trained to do: sing! The story begins with JEHOASHAPHAT praying to God for guidance and victory before the battle with Moab. God gives his answer to Jehoshaphat and all Judah through a musician. Let's look at this exciting story in II Chronicles 20:14-17.

+ Read verses 14-24, and 28 aloud.

God will use musicians to do tremendous tasks if they are willing. He used Jahaziel to answer the prayer of a nation. God used a choir of singers to lead an army to victory just by singing. Judah did not suffer one casualty.

When HEZEKIAH came to power in Jerusalem, Israel was far from God. The people were not worshipping in the Temple as they did under Solomon. Idols of the heathen were

everywhere in the land, and the Levites no longer ministered in song as they once did. Hezekiah was a godly man, and he called Israel to repent to God. All of this is recorded in II Chronicles 29; music and musicians played a significant role in the revival. Let's begin reading in verse one:

+ Read verses 1-7, 11-17, 25-28, 30, 34 aloud.

LESSON 7--SACRED WORSHIP MUSIC: AMOS, EZRA, NEHEMIAH--  
September 15

Objective--S. will be able to:

1. Discuss uses of music in the Bible under Amos, Ezra, and Nehemiah.

Materials:

1. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. The holy Bible

Procedures:

- + Review briefly the interpretation of I Corinthians 13:1, the Temple Dedication events, choir robe rationale, Solomon's contributions to music, revivals under Asa and Hezekiah, and the battle under Jehoshaphat.
- + Begin lecture on Sacred Worship Music: Hezekiah through the Nehemiah, using Alderman (1977, p. 19ff) as follows:  
[4, 6]

Godly musicians should always BE READY TO HELP IN MENIAL TASKS. Some church musicians think themselves above getting their hands dirty. The Bible does not support an attitude of exclusivity among musicians in the work of the church.

Israel fell into religious corruption again very soon. Less than 100 years after Hezekiah's reign, we find the prophet Amos bringing a message from God condemning Israel. Let's locate that small, fascinating book of AMOS. In chapter five, verse 21, God is speaking through Amos to Israel:

- + Read verses 20-23 aloud.

God was rejecting the Israelites' feasts, their solemn assemblies, their offerings, and their music. The SONGS WERE JUST A NOISE in the ears of a holy God. The last word in verse 23 is "viol," a twelve-stringed instrument used for accompanying Psalms in Temple worship. God stated that He

despised the very melody of the Temple viols. Plainly, God was to the point of despising the worship of all Israel.

The prophet Amos used a very interesting thing to reach the hearts of his fellow countrymen. He USED AN OLD HYMN TO CALL ISRAEL BACK TO GOD. Not a particular scripture, or a new revelation, but a hymn. Obviously, this hymn consisted of the Word of God. Hymns that use the Word of God with power can change people's lives, as this hymn changed Israel. The poetry of these hymns is unlike the poetry of our hymns today; there is no attempt to make words rhyme, or to make each line have the same number of syllables. Hebrew poetry has THOUGHT RHYME. In other words, one main idea is paralleled or contrasted to other thoughts to make up verses of poetry. Most of the hymn Amos uses comes from parts of Deuteronomy (chapter 32:13), and it has three stanzas, or "strophes."

The FIRST VERSE or STROPHE is found in Amos 4:12-13. It begins with the statement, "Prepare to meet thy God, O Israel" in the last part of verse 12. Let's read verses 12 and 13, and discover the "thought rhyme."

- + Read aloud, then give the subject of strophe 1:  
"Jehovah, God of Hosts--revealing Himself through creation." [6]

Notice the statements of contrast. The mountains are the most solid and everlasting of God's works, and the wind is the subtlest and most immaterial of created things. Can you see the thought rhyme? "And declareth unto man what is his thought," means that God declares to men what their thoughts are before they think them. "That maketh the morning darkness, and treadeth upon the high places of the earth," seems to go along with the two thoughts in verse 13. Let's consider the four thoughts together. "For he that formeth the mountains" and "treadeth upon the high places of the earth" are similar in that mountains are solid and everlasting. "Treadeth" gives the idea of controlling a domain. The connection of these thoughts is clearly seen. Now for the last two thoughts: "Created the wind. . . and that maketh the morning darkness." These two creations of God are intangible: wind, and the turning of dawn to darkness. These are in contrast with the previous two ideas. God has created the concrete and the abstract, the tangible and the intangible, and He alone is ruler of all. The verse ends with, "The Lord, the God of hosts, is his name." The Lord God, Jehovah is the eternal, self-existent, self-sustaining God who has revealed Himself. His warnings are to be heeded. This is the first verse or strophe of the hymn Amos used to call Israel back to God.

The second strophe of the hymn used by Amos is found in Amos 5:4-8.

- + Read verses 4-5 aloud, and give the subject of the strophe: "Jehovah's complete control of all the cosmic elements."

The comparison here is also clear, as it was in strophe 1. Bethel, Gilgal, and Beersheba were all centers of idol worship. God can only be sought in the manner he wishes to be sought through His revelation. Look what will happen to Bethel and Gilgal:

- + Read the last part of verse 5 aloud.

Amos was really giving forth prophecy, for when Israel was invaded by Assyria, these places were destroyed. Notice that Beersheba was not mentioned in the warning, for it was not destroyed until a later time.

Again in verse six, the warning is given:

- + Read verse 6 aloud.

Further comparison of God and the place of idol worship, Bethel, is made here. This time the subject is power. God warns that He could destroy Israel as a fire burns a house, and Bethel, or the dwelling of the false gods, could do nothing to quench the fire.

- + Read verse 7 aloud.

Wormwood is a bitter plant found in Israel, and for thousands of years has been used as a figurative term denoting bitter wrong. God was saying that Israel considered judgment of any sin as wrong. However, God requires that all sin be judged and paid for. The phrase "and leave off righteousness in the earth" means to cast down righteousness to the earth. The expression is synonymous with our "trampling righteousness with our feet."

Verse eight begins with "Seek him," as do verses four and six. Clearly the main idea of this strophe is "Seek the Lord and ye shall live."

- + Read verse 8 aloud.

Notice the progression? Amos speaks of the stars shrouded in blackness, or "shadow of death" turning into the morning as dawn approaches, then daytime made dark with night. God is displayed as the sovereign governor of all creation.

Amos is calling Israel to seek this God and turn from their idols.

+ Read last part of verse 8 aloud.

Water is one of the most powerful and destructive forces known to man. An example of the power of water can be noted in the Colorado River, which formed the Grand Canyon.

STROPHE THREE is found in chapter nine, verses five and six.

+ Read aloud, and give the subject of the strophe:  
"Jehovah's control of seasons."

Remember that this whole book concerns the judgment of the righteous God upon the sinful Israel. As the first phrase in verse five tells us, when God touches the land of Israel in judgment, all resistance against Him will fade, run, or "melt away." All the people shall mourn because of paying for their disobedience. Now watch the "thought rhyme," for Amos likens this flood of judgment to the Nile River of Egypt. The Nile is the life of Egypt and the people still have to live close to it. When the Nile River flooded, it totally overwhelmed the people.

+ Read verse 6 aloud.

The first part, "It is he that buildeth his stories" comes from the concept that between earth and heaven there are several spheres or "stories." These stories spoken of are "in the heaven." The next phrase parallels the first: "and hath founded his troop in the earth." The key word is "troop" meaning vault or room. In more contemporary language, it is God who has built His spheres from the earth to the heavens. In the remainder of the verse, Amos refers to God's judgment of the world by water, and to His pouring water from the heavenly spheres in judgment upon sinful men. He again concludes with, "The Lord is his name," as in the two previous strophes. In the years that followed Amos' message, Israel fell into more ungodliness. God did judge Israel by allowing their land to be invaded and ravaged.

We have been discussing "thought rhyme" in these passages. Let's turn to a very familiar psalm, Psalm 1, verse 1, and observe the thought rhyme it contains. The book of Psalms was the songbook of the Levitic musicians, so we are really looking at the poetry of a song.

+ Read verse 1 aloud.



In this psalm, we discover a style of "thought rhyme" called "PROGRESSIVE PARALLELISM." Notice the three positions mentioned in the verse: WALKING, STANDING, and SITTING. Do you see a progression here? There are three other progressively parallel terms, one in each phrase: UNGODLY, SINNERS, SCORNFUL. Ungodly refers to one's philosophy of life, sinful refers to one's walk, and scornful refers to one's outlook. What are the last three parallel terms?

+ S. should answer, "COUNSEL, WAY, SEAT."

Think of another example of progressive parallelism.

+ Give S. time to write down their example. Ask for volunteers to share theirs aloud. [2, 4, 5, 7, 8, 9]

When the Israelites began returning to their land after being kidnapped by Babylon invaders, we find music again playing a role in worship. This is found in the book of EZRA. The Bible records the names of the families that returned. Ezra 2:40-41 lists the Levites, the tribe that contained the musicians.

+ Read verses 40-41 aloud.

Among the first returning to Canaan were the chief musicians, 128 descendants of Asaph. Immediately, the Israelites began rebuilding the Temple. When the foundation of the Temple was laid, Temple worship was again established. By this time, more Israelites had returned from Babylon, and the Levites now numbered enough to carry on Temple services; we read this in Ezra 3:10-11.

+ Read verses aloud.

"And they SANG TOGETHER BY COURSE" has the idea of "singing word against word," or antiphonal singing. One group of singers would sing while the others waited and listened in turn until they sang. Did you recognize the refrain: "because he is good, for his mercy endureth forever toward Israel." This is the same one used at the dedication of the first Temple built under Solomon, from Psalm 136.

+ Describe antiphonal (verse/refrain) singing of Psalm 136.

The Israelites were very happy to be back in the land of their fathers. There were a few old people who had been taken captive, and made the trip back home again. Together they all sang praises to God. Music coupled with scripture played a very important role in expressing this praise.

The Israelites also built a wall around Jerusalem. Perhaps this was because they wanted more protection from outsiders. The memory of the past invasions was very real to them. The completion and dedication of this wall was an event of great joy and comfort, being a symbol of safety. A ceremony of thanks to God is related in NEHEMIAH 12:27-43. Let's read this passage, and take special notice of the part music plays.

+ Reads verses 27-31, 35-36, 38-47 aloud.

The concept of paid, full time musicians is once again presented in this scripture. The necessity for clean, separated musicians is reflected in the reforms of Ezra and Nehemiah.

+ Using Pipkin (1973, p. 11 map), describe and discuss the companies and their route as on p. 12. [4, 6]

LESSON 8--SACRED WORSHIP MUSIC: PSALMS, NEW TESTAMENT  
(GOSPELS)--September 18

Objective--S. will be able to:

1. Discuss the book of Psalms, including the authors, texts, organization, subjects, use in worship, performance practices, etc. as explained in class.

Materials:

1. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. The holy Bible
4. Psalm lecture guide handouts (one per S.)

Procedures:

{A female S. volunteered to lead the class in the opening prayer; this is the first female to pray this semester.}

- + Tell S. the difference between high school and college: In high school, when the T. says "good morning," the S. reply, "good morning." In college, the S. write it down! Admonish S. to take complete notes, and to read over all the day's notes each night. Tell S. that when they miss something during a lecture to look on their neighbor's paper rather than asking T., because doing this slows down the class for repeats.
- + Briefly review thought rhyme, Amos' strophes, music as used by Ezra and Nehemiah, and progressive parallelism.
- + Distribute handout outline of Psalms material. S. may add notes from lecture on these sheets. [2, 3, 4, 6, 7, 10]
- + Begin lecture on Sacred Worship Music as presented in the book of Psalms, using Pipkin (1973, p. 12-13), through e. (2) on the outline. [4, 6]
- + Begin lecture on Sacred Worship Music as found in the book of Psalms, using Pipkin (1973, p. 13-19), starting with e. (3) on the outline, and ending with 6. c. (2) on p. 19. On p. 17 insert the following activities under 3.

a., b., and c.: [4, 6]

- + Describe Direct Chant--Merely singing a song through. [4, 6]
- + Describe Antiphonal Chant--Two groups alternate. For example in the hymn "Nothing But the Blood," one group or choir might sing the question "What can wash away my sin?" followed by the other group's singing the answer "Nothing but the blood of Jesus." [4, 6]
- + Describe Responsive Chant--One person acts as a solo voice, or "precentor," while the group responds to what he sings by singing a line of their own. Thus, soloist and group are heard alternately on the questions and answers in "Nothing But the Blood," for example. [4, 6]

{One S. asked after the reading of Psalm 150 why we do not use drums in church anymore; T. answered that we discussed this in an earlier class, citing the fact that percussion instruments were available and free of negative connotations in that culture. Another S. asked what the word "dance" meant in this psalm; T. replied that it can also be translated "pipe," meaning a flute-like instrument. A S. mentioned that it is clear that Psalm 2 is by David, citing Acts 4 passages, rather than being questionable as presented in the lecture. T. answered that there is some question, because Acts 4 may refer to the fact that David performed the psalm, but did not actually write it. Additionally, there is no superscription labelling Psalms 1 or 2 as there are for other psalms. Psalm 2 bears a resemblance in writing style to Solomon's writings. A S. asked an irrelevant question in the midst of discussion of the Books' authors: "Who do you think was the greatest musician who ever lived?" T. answered that she would have to think about that, but that right now we should go on to Book V. The same S. and a friend also talked throughout the class, requiring the T. to stop and look silently at them. This S. has a bandage on his hand, and perhaps cannot take notes.]

LESSON 9--SACRED WORSHIP MUSIC: PSALMS, NEW TESTAMENT  
(GOSPELS), PAUL'S THEORY OF HYMNODY, REVELATION--  
September 20

Objectives--S. will be able to:

1. Discuss music concerning the birth of Christ as cited in the gospels.
2. List scriptures and content of Paul's Theory of Hymnody, and discuss music practices of the early church.

Materials:

1. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. The holy Bible

Procedures:

- + Briefly review material on the Psalms covered in the last class.
- + Continue lecture on the Psalms, using Pipkin (1973, p. 19-22). S. are to write their notes on the lecture guide handout given in the last class. [4, 6]
- + Inform the class that they will be getting an exam review sheet outlining what to study, and that the only specific Psalms they will have to know by number are the Book divisions.
- + Begin lecture on New Testament Music, and Songs of Christ's Birth, using Alderman (1977, p. 22-28) as follows: [4, 6]

The actual TRANSITION FROM the PSALMS TO CHRISTIAN HYMNODY occurs at the institution of the LORD'S SUPPER. This event is extremely important for Christians because it signifies the "new testament in Jesus' blood." Turn to the gospel of Mark 14:22-26. Again we see music given a place of importance.

- + Read verses aloud.

The establishment of the symbolic ordinance was completed

with a hymn. We are not told what hymn they sang, but it is generally thought that they sang a portion of Psalm 113-118 as was the custom at the Passover celebration. These hymns are called "Hallel" songs. The fact that Jesus hosted the disciples in this occasion implies the importance of hymns.

Right away, Christians began celebrating the Lord's Supper or Communion in this same manner. We find this recorded in Acts 2:46-47.

+ Read verses aloud.

"Praising God" in this context denotes a praising through psalms, as Jesus established in the ordinance.

There are four songs about one of the most important events in Christian history, Christ's birth, recorded in the gospels. The most well-known one is MARY'S MAGNIFICAT, which poetically expresses Mary's praise to God when she was told by the angel that she was chosen to bear the Savior. [T. wrote the title of each song of Christ's birth on the board today.] This is in Luke 1:46-55. The song's structure closely follows the model of a Psalm with thought rhyme. It is reminiscent of psalms and prophecy, and it clearly displays Messianic fulfillment.

+ Read verses 46-47 aloud.

Here we see parallel thoughts, or thought rhyme, in the words "My soul," and "my spirit," as well as in "the Lord," and "God, my Savior" in verses 46 and 47.

The Magnificat is almost entirely composed of quotations from the Old Testament Psalms. This reveals Mary's acquaintance with the scriptures. When she began singing, she employed phrases with which she had been familiar all her life.

+ Read verses 48, 49, and 50 aloud.

The first movement of Mary's song is a survey of the past. Mary celebrated what God had done, not just in the present, but in the past. She went back to the days of Abraham, as a true daughter of Abraham. Her psalm was composed within the economy of the Law dispensation, but she celebrated what God had done in the past as it led to the present. Notice the phrase "from generation to generation." She then states, "Henceforth all generations shall call me blessed."

+ Read verses 51 and 52 aloud.

In verse 51, Mary states that "He hath shewed strength with his arm." She then begins to name ways in which He has done this. The scattering to which verse 51 refers possibly means God's intervention in the building of the tower of Babel. In the midst of their imaginative planning, God scattered them to all ends of the earth. God also scattered the Hebrews when they turned their backs on Him in vain imagination. In verse 52, Mary recognizes God's control of those in authority, and even cites herself as an example that she was of "low degree" now being exalted.

+ Read verse 53 aloud.

This verse's use of the word "hungry" must refer to those seeking the things of God. He fills them with good things; we are not told whether these are spiritual or physical things. Other scriptures bear out that this probably means both. Matthew 5:6 states, "Blessed are they which do hunger and thirst after righteousness: for they shall be filled." Apparently the rich were filled with something else, for they went away empty of these "good things." Matthew 6:33 states "But seek ye first the kingdom of God, and his righteousness: and all these things shall be added unto you."

+ Read verse 54 and 55 aloud.

God made a covenant with Israel to be His people, and He is keeping His promises as He did in Israel's past. Mary refers to this fact as she concludes her song. It is an arresting fact that in her song, there is not a single word about the life nestling beneath her heart, and yet the whole song was inspired by that fact. However much Mary was misunderstood, reproached, or suspected, she could do nothing but praise God, enter into fellowship with Him, and celebrate what God had done for her people.

Since Luke's gospel was directed to the culture-minded Greeks, it is not surprising that the songs of Christ's birth are found in Luke.

+ Continue lecture on songs of Christ's birth in the gospels, using Alderman (1977, p. 26-28), as follows:  
[4, 6]

Luke records at least three other songs related to Christ's birth and early childhood. (By the way, there is no scriptural evidence that angels sang at His birth, or that they ever sang!) Jesus' cousin, John the Baptist, was born about six months prior. His birth was also miraculous. Both his mother and father sang songs concerning both

births. ELIZABETH'S BEATITUDE is found in Luke 1:42-45, just before Mary's Magnificat.

+ Read verses 39, 40, and 41 aloud.

Elizabeth was filled with the Holy Spirit, but she did not speak in tongues! This contradicts the beliefs of people in some of today's churches, who would have us believe that when you are filled with the Spirit, you have no choice but to speak in tongues as evidence. Let's read on and see just what Elizabeth did when she was filled.

+ Read verses 42 and 43 aloud.

She begins by recognizing the greatness of Mary's office, the chief glory of which is that she is "the mother of my Lord" (verse 43). The greatness of the mother was recognized as the greatness of the child she bore.

+ Read verses 44-45 aloud.

Verse 45 is very important, because it states "blessed is she that believed." Look back at verse 38 of Luke 1.

+ Read verse 38 aloud.

Elizabeth, daughter of the Old Testament priestly line, was the first singer of the New Testament. Hers was the FIRST SONG OF THE GOSPEL.

Elizabeth's husband, Zacharias, had been unable to speak since he found out that his wife was with child. He had prayed for it so long, and they were quite elderly. The song he sang is in Luke 1:68-79. ZACHARIAS' BENEDICTUS takes ideas from Exodus 3:16 (see verse 68). He also quotes Psalm 132:17 in verse 69 of his song.

+ Read all of these references aloud.

The last song of Christ's birth we will consider is that of SIMEON'S NUNC DIMITTIS (translation: "Now, Lord," which are the first two words of the song). His song is in Luke 2:29-32, and he quotes I Kings 1:48.

+ Read all of these references aloud.

+ Begin lecture on Sacred Worship Music relative to the early church practices, and records in Revelation, using Alderman (1977, p. 31-35), and Pipkin (1973, p. 24-29), as follows: [4, 6]



The first record of the EARLY CHURCH is given in the book of Acts. Christians sang the Psalms together in their meetings, as David had instructed a thousand years before in the Temple. Acts 4:24 states that they were singing Psalm 2 together. Let's read it, and notice what else happened in this meeting.

+ Read verse 24a aloud.

That same expression "with one accord" was used in II Chronicles about singers when God moved into the Temple. When singers are of one accord in praising God, great things happen! Let's read on.

+ Read verses 24b-26 aloud.

Now turn to Psalm 2, and we will read verses one and two.

+ Read these aloud.

The early Christians did not end their song where David did in this Psalm; they added the words in Acts 4:27 and 28.

+ Read these, and S. compare the Psalm version with the Acts account.

Then the Christians began to pray to God for strength and boldness.

+ Read verses 29 through 31.

Music played an important role in the early church. The most predominant feature of these songs is the gladness of heart and element of praise.

+ Lecture from Pipkin (1973, p. 24 III. B. through p. 27). Insert the following comment as noted: [4, 6]

+ On p. 25 after III. C. 3., give an example of words used for rhetorical force: "song, tune, melody."

We are going to look at New Testament scriptures which comprise Paul's Theory of Hymnody, that is, what he had to say about music and its use by Christians. In Paul's first letter to the Corinthian church, he cautions the people about their music in the church.

+ Read I Corinthians 14:26 aloud.

This verse implies that if music does not edify or "build up" people by using scripture, it is harmful to Christians.

Paul's letter to the church at Ephesus gives more instruction concerning music in Christians' lives. Notice again that music is mentioned in the context of being filled with the Holy Spirit.

+ Read Ephesians 5:18-20 aloud.

First, look at what follows Paul's advice to be "filled with the Spirit:" spiritual singing to the Lord. Paul is not naming three different types of songs in verse 19: "psalms, hymns, and spiritual songs." The words are used for emphasis. In verse 20, we are told that spiritual songs are songs of thanks. From verse 18, we learn that music should have its source in the Spirit. Verse 19 teaches that music must be enthusiastic, not emotional.

In another of Paul's epistles, Colossians, music appears to be very valuable in the church. Colossians 3:16 names a very important function of music.

+ Read the verse aloud.

Here we find music used to teach and admonish Christians. The music uses the word of God for its text, the best way to teach and admonish Christians spiritually.

{One S. who has been talking and laughing in each class sat sullenly, but quietly, today. He did not take notes, but adjusted his bandage. Peer ostracism may have helped quell the problem here. One interested S. moved today from his usual seat in the back near the disruptive S. to a seat in front of the T. One S. asked if class could be dismissed early for choir members (who were to sing in Chapel immediately after class); T. replied that instead of this, choir S. could get up and leave if they wished. However, no S. did so. Discipline was not a problem today; S. appeared sleepy. One S. finally turned in his MBTI papers after numerous notes from and personal confrontations with the T. asking for them; he asked to keep the question booklet. T. stated that he could photocopy it and then return it. The S. also commented that he did not "agree" with many questions on the MBTI, and that he would discuss it later with the T.}

{On September 22, classes were cancelled due to Hurricane Hugo and power outages.}

LESSON 10--SACRED WORSHIP MUSIC: NEW TESTAMENT  
(REVELATION), A.D. 70-313, A.D. 313-1517---  
September 25

Objective--S. will be able to:

1. List five songs in Revelation, discussing the singers, song content, site, and type of performance.
2. Characterize society and music A.D. 70 to 313, naming early hymns and hymnwriters; they will repeat this for A.D. 313-1517.

Materials:

1. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. The holy Bible
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.

Procedures:

- + Review the scripture references in Paul's Theory of Hymnody, and their content (write references on the board). Add verses which refer to music in I Corinthians 14 (verses 7, 8, 15, 26).
- + List conclusions about New Testament practices regarding use of music in worship from Pipkin (1973, p. 26-27). [4, 6]
- + Begin lecture on Sacred Worship Music as found in Revelation, using Alderman (1977, p. 33-34) as follows: [4, 6]

The final book of the Bible contains many references to music in worship. We will discuss five songs recorded in it. The first one is in chapter 4, verses 6-8.

- + Read these aloud.

This is the SONG OF THE FOUR BEASTS. Three great truths are

given by the beasts: first, the holiness of God; second, God's power over all; and third, God's eternality. The hymn "Holy, Holy, Holy" is taken from this passage, and also teaches these great truths. This hymn is an example of an edifying, teaching, scriptural hymn.

The second song in Revelation is found also in chapter 4, in verses 9 through 11.

- + Read these aloud. [S. asked whether angels have a will, and can they still choose to sin and go against God. T. replied that they are in a state similar to Adam's pre-fallen state: sinless, but with free will. Another S. remarked that angels seeing the coming end of Lucifer and his angels are probably wise enough to choose God's way. T. suggested S. address angel-related questions to another faculty member, who has written numerous books on the subject.]

Verse eleven states that the SONG OF THE TWENTY-FOUR ELDERS proclaims that God alone is worthy to receive all glory, honor, and power. Verse 11 explains why: He has created all things for His own pleasure.

- + Lecture from Pipkin (1973, p. 28-29) on the SONG OF THE FOUR BEASTS, 24 ELDERS, ANGELS, AND ALL CREATURES IN HEAVEN AND EARTH; SONG OF THE 144,000; and the SONG OF MOSES AND THE LAMB. [4, 6]
- + Ask S. to mentally summarize the content of all five Revelation songs we covered. Pause for time to consider. [S. answered, "Worship, reverence, adoration, praise."]  
[2, 3, 4, 5, 8, 9]
- + Begin lecture on Sacred Worship Music: A.D. 70-313, 313-1517, using Pipkin (1973, p. 30-33). Insert the following activities in the places in the outline as cited below: [4, 6]
  - + p. 30 Before I., tell S. the historical event (destruction of the Temple) which occurred in 70 A.D., and that this event was important because it destroyed the center of Hebrew worship, and scattered the Jews.  
[4, 5, 6]
  - + p. 30 and 31 After II. A. 3. a., read aloud the text of "Shepherd of Eager Youth" as found in Peterson (1974, p. 60). [4, 5, 6]
  - + p. 32 Before I., remind S. of the historical event which occurred in 313 A.D. (Edict of Milan, which made

Christianity the official State religion, under Constantine the Great). [4, 5, 6]

- + p. 32 Before I., describe the location of Constantinople. (List names of hymns and hymnwriters on board.) [4, 5, 6]
- + p. 33 After 3. b., describe Gregorian chant; include that it uses only one line, men only, no instruments, Latin words, like monks." Explain that no women were allowed in church music then, and so countertenors or boys were used instead. Present the term "falsetto," citing the Beach Boys and popular singers as examples. Comment that instruments used in that day might have included cello-like string instruments, recorders, wood blocks, and tambourines. [4, 5, 6]

{The S. who has been disruptive again involved himself and two seat-mates in conversation throughout much of the class. T. looked at them numerous times, stopping the lecture. The rest of the class is extremely quiet and attentive. The troublesome S. did not sign the roll sheet on two days the T. observed that he was present. T. sent him a note via mailboxes that he had now taken all three of his allowed cuts.}

LESSON 11--SACRED WORSHIP MUSIC: 1500-1700 LUTHER,  
ZWINGLI, CALVIN, WATTS, WESLEY--September 27

Objective--S. will be able to:

1. Describe sacred music from 1500-1700, including the music philosophies of Luther, Calvin, Bourgeois, Watts, and Wesley.

Materials:

1. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.

Procedures:

- + Review briefly the five Revelation songs and historic events covered in the last class.
- + Begin lecture on Sacred Worship Music relative to music philosophies of Luther, Calvin, Bourgeois, Watts, and Wesley, using Pipkin (1973, p. 35-37, 40-41, and 53-58). Insert the following activities in places in the outline as cited below: [4, 6] {One S. commented that songs could not be used for new Biblical revelations once the canon of scripture was completed; T. agreed.}
- + p. 53 After B. 1. a. (2), read aloud the words of the psalm version "The Lord's My Shepherd" in Peterson (1974, p. 293) to clarify the difficulty of translating Psalms into English verse form. [4, 5, 6] {One S. commented that English verse then might not sound as strange as it does to us today.}
- + p. 58 On 2. a. (1), (2), and (3), using Peterson (1974, p. 46), have S. listen for the occurrence of the word "all" in the texts as T. read words aloud. [9] Explain Calvinism and the doctrine of election. [4, 5, 6, 7]
- + Assign S. to read Berglund text Chs. 6 and 7.

LESSON 12--SACRED WORSHIP MUSIC: WESLEY, MORAVIANS,  
CONTEMPORARY TRENDS--September 29

Objectives--S. will be able to:

1. Compare and contrast music and philosophies of Watts and Wesley.
2. List influences and trends in twentieth-century English hymnody.
3. Describe early American church music (1600-1830), including performance style, subject of hymns, and the Bay Psalm Book.
4. Describe sacred music in the time of Wesley, and the American Moravians.

Materials:

1. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
3. Twain, M. (1955, p. 93-94). Huckleberry Finn. Racine, Wisconsin: Whitman Publishing Co. Handouts (one per S.)
4. Peterson, J. (1974, p. 2). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. Handouts (one per S.)
5. Exam No. 1 Review Questions handouts (one per S.)

Procedures:

- + Distribute Exam No. 1 Review Questions handouts. Inform S. that the exam will be on October 4.
- + Give approximate dates for Watts (1700) and Wesley (1720). Briefly review philosophies of Luther, Zwingli, Calvin, Watts, and Wesley.
- + Begin lecture on Sacred Worship Music relative to music philosophy of Wesley, using Pipkin (1973, p. 58-59). Insert the following activities in places in the outline as cited below: [4, 6]
  - + p. 58 On 2. a. (1), (2), and (3), using Peterson (1974, p. 352), have S. listen for the occurrence of the word "all" in the texts as T. read words aloud. [9]

- + p. 59 After C. 6., distribute handouts of Peterson (1974, p. 2); read the text aloud, and identify several of the many scripture sources (scriptural "mosaic") for the hymn. [4, 6, 10]
- + Begin lecture on Sacred Worship Music, using Pipkin (1973, p. 60-61, 67-73). Insert the following activities in the places in the outline cited below: [4, 6]
- + p. 60 List comparisons between music and philosophies of Watts and Wesley after A. 2., as follows: [4, 6]

<u>Watts</u>	<u>Wesley</u>
Objective	Subjective
Common language	Poetic language
Accepted by most	Rejected at first
Short, to-the-point	Imagery, metaphors
One main idea	Many ideas, mosaic
	Free grace doctrine
	("all")

- + p. 73 After (8) (c), distribute handouts of an account of a revival meeting, and the music used, in Twain (1955, p. 93-96). Give S. time to read. [2, 10] {S. asked approximate dates of when congregations did have their own copies of hymnals. T. mentioned YMCA Civil War era distribution of songbooks to soldiers. T. had to pause to ask whether there was a problem on the back row when five or six S. repeatedly disrupted class by talking and laughing. T. suggested they cut class on days they were not interested in learning the material.]



LESSON 13--SACRED WORSHIP MUSIC: MOODY/SANKEY, CONTEMPORARY  
TRENDS--October 2

Objectives--S. will be able to:

1. Describe sacred music in the American Revival Era, including Moody, Sankey, Stebbins, Fanny Crosby, Sunday School song books, Tourjee, Bliss, and McGranahan.
2. List contemporary trends in American hymnody.
3. Recall a majority of emphasized material to date for the first exam (to be administered on October 4), as outlined on Review Sheet No. 1.

Materials:

1. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
2. Exam No. 1 Review Questions handouts (one per S.)
3. List of review questions from last semester's team competition game, "Thou Shalt Review."

Procedures:

- + Ask S. whether anyone looked up the term "agnostic" from the last class. If not, define it. {One S. had looked it up, and contributed the definition. T. asked whether it bothered S. when they did not know a word's meaning; the "problem" S. muttered, "Not in this class."}
  - + Distribute Study Sheet Part Three #3. [2, 10]
  - + Begin lecture on Sacred Worship Music, using Pipkin (1973, p. 80-87). [4, 6]
  - + Read aloud the questions used last semester as a team competition review game, "Thou Shalt Review." S. write these down if they wish as a help in seeing the completeness of their note-taking. Encourage S. to ask answers to questions on which they do not have notes during the class review. [2, 3, 5, 11] {S. volunteered answers aloud; T. asked through #51 on the list.}
- [Another S. (an ES) dropped the course. At least three S. slept through a part of the session. The "problem" S. answered several review questions--correctly!]

## LESSON 14--EXAM NO. 1: SACRED MUSIC PHILOSOPHY--October 4

Objective--S. will be able to:

1. Demonstrate music achievement to-date via Exam No. 1.

Materials:

1. Copies of Exam No. 1: Sacred Music Philosophy (one per S.)

Procedures:

- + Assign S. to read Berglund text p. 96-98, and Ch. 11. Tell them to bring a Peterson hymnal to the next class, and that the topic of hymn evaluation will begin then.
- + Distribute Exam No. 1. Tell S. to read instructions. [10] {T. coded the answers onto computer answer sheets at a later time. This test did not have randomized answer slots; T. made a conscious attempt to make it content-valid. This exam was essentially the same exam given the previous two semesters in which the course was taught. The first S. to finish took 20 minutes; all S. finished by 42 minutes. Three S. dropped the class just before the exam given today; two were ES types, and one was the only EN student in the class. One S. had duplicate pages on the exam (p. 2 and 11) due to print shop error; he informed T. of this after the exam. As exams were distributed, S. joked that they were ready--to fail. When T. announced that the next class session would concern evaluating hymns, one S. asked, "When are we going to get to the real music?" T. asked, "In what sense?" S. replied that to this point it had all been history, not notes, rhythms, etc. T. reminded him that the second section of the course deals with the latter. A S. asked the day after the exam for a make-up exam, due to his being stuck in a traffic jam and missing it. T. arranged a make-up time just before the next class session.}

## LESSON 15--EVALUATING HYMNODY--October 6

Objective--S. will be able to:

1. Demonstrate several approaches to hymn evaluation.

Materials:

1. Hymn evaluation charts (two per S.)
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. Piano

Procedures:

- + Begin section on Evaluating Hymnody, as follows:
- + Distribute Hymn Evaluation charts, two per student. Make comments and explanations of each category using Pipkin (1973, p. g.). S. write these on one column of a chart. S. complete one page, using the hymns "Will Jesus Find Us Watching" (Peterson, 1974, p. 148) and "Come, Ye Thankful People, Come" (Peterson, 1974, p. 526) in their hymnals. Remind S. of the rating scale given by Pipkin (1973, p. g.) for the category "Personal Rating," and advise them that their personal rating of the hymns does not have to be the same as that held by the T. [2, 3, 4, 5, 7, 8, 9, 10, 11]
- + Collect the Hymn Evaluation charts as an In-class Thinking/Writing project. Remind S. to write their name on the paper.

{S. sang the first verse of each hymn with T. playing piano accompaniment. About 15 minutes into the assignment, T. again played each hymn once. S. took 30 minutes to complete the charts. One S. dropped the class because of her work hours and sickness today. A S. (ES type) who had been absent on the exam date (October 4) asked about make-up; T. reminded him that exams could only be made up in case of illness or emergencies. The S. had been absent because he had two tests on the same day, and had overslept. He was concerned about the effect of the zero on the exam for the mid-term grade; T. stated that it was his decision whether to drop the course or not.}

## LESSON 16--EVALUATING HYMNODY--October 9

Objectives--S. will be able to:

1. Begin formulating and evaluating their own philosophy of church music, given a handout of Pipkin (Copyright pending) guidelines.
2. Recognize "problem" areas in music ethics and church ministry.
3. Discuss doctrinal error in given hymns.

Materials:

1. Exam No. 1 papers, graded.
2. Pipkin, S. (1973). Hymnology course outline. Unpublished lecture outline. Bradley, WV: Appalachian Bible College.
3. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
4. "Pro Sacred Rock" and "Con Sacred Rock" handouts of quotations supporting each view (one per S.), derived from Ellsworth, D. (1979). Christian music in contemporary witness. Grand Rapids, Michigan: Baker Book House.
5. Handouts of music ethics questions (one per S.)
6. The holy Bible
7. Handouts of Pipkin, S. (Copyright pending). Music and the church. Bradley, WV: Appalachian Bible College. p. 54-56. (one per S.)
8. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, West Virginia.

Procedures:

{Three high school S. visited the class today.}

- + Continue evaluation of hymnody with the following lecture, using Alderman (1977): [4, 6]

The Second Coming of Jesus Christ is spoken of in the four gospels, not the Rapture. The kingdom Jesus was offering to the Jews was the subject of these passages, and not the church. Many errors result when people confuse the gospel of Jesus' earthly kingdom with the church's mission. Songs which use the parables from the gospel of the kingdom and apply them to the church's function today cause people to be misled, and cause doctrinal error in some cases. The hymn "Will Jesus Find Us Watching" contains this problem.

Read the words of the song, and tell me what parable is referred to in the text.

- + S. should identify the parable of the ten virgins. [5, 7, 9]

The basis of the parable is in Matthew 25:1-13. There is another parable in the second verse of the hymn.

- + S. should identify the parable of the talents. [5, 7, 9]

The basis of this parable is in Matthew 25:14-30. The songwriter mistakenly uses the parables as illustrations for the church.

Another old and often-used hymn is "Come, Ye Thankful People, Come." This song also mixes the gospel of the kingdom with that of the church. Read the text, especially verses two and three.

- + S. read silently. [2, 10]

Matthew 13:24-30 records the parable of the wheat and tares to which the song refers. In verse 36, Jesus gives His own explanation of the parable. The "children of the kingdom" is the nation of Israel. Christ came to minister first to the Jews. The phrase "offenses purge away" implies that we must wait until that day to have our sins purged; not true! "First the blade and then the ear. . . appear" may imply some sort of progressive salvation. "Free from sorrow" is a false statement, because the scripture states that there will be tears in heaven (Revelation 7:17; 21:4).

- + Distribute handout of Pipkin (Copyright pending) p. 54-56. S. read it silently. Comment that these guidelines are representative of the sacred music philosophy advocated by Appalachian Bible College. [2, 4, 6]  
Insert the following comments:

p. 54 "Free of primary associations. . . praise-worthy."

- + Remind S. of scripture reference to support this view (Philippians 4:8). [4]

p. 55 "Adjust itself. . . meeting there."

- + Ask S. to think of several of these circumstances, pause for consideration, then list several, including sunrise, beach, and campfire services. [4]

- + Distribute music ethics discussion questions, and assign S. to write a discussion of any two of these. Each S. is

also given two handouts: "Pro Sacred Rock," and "Con Sacred Rock." Ask S. to read the quotations first, then begin to write. Students may use any of these quotations to support their positions on the discussion questions. Students may turn in this In-class Thinking/Writing project in the next class. [2, 3, 4, 5, 7, 8, 9, 10, 11]

- + Write the range and number of S. making each grade on Exam No. 1 on the board. Advise S. who did not take the exam to leave now. Return graded Exam No. 1 papers (allow fifteen minutes). S. ask any questions they wish. Inform S. that this material will appear again on the final exam; thus, any questions should be clarified now. S. turn the exams back in before they leave. {S. did not ask any questions, and seemed disturbed that they would not have the exam paper to review for the final.}

## SECTION TWO OF COURSE--MUSIC FUNDAMENTALS

LESSON 17--EVALUATING HYMNODY, INTRODUCTION TO RHYTHM:  
 BEAT, MELODIC RHYTHM, ACCENT, TIME SIGNATURES  
 (TWO-FOUR, THREE-FOUR, FOUR-FOUR, SIX-FOUR),  
 NOTE/REST VALUES (QUARTER, HALF, WHOLE)--October  
 11

Objectives--S. will be able to:

1. Distinguish between taste and conviction, according to Habegger (1979).
2. Analyze given hymns for doctrinal error in the texts.
3. Demonstrate the difference between the beat, the melodic rhythm, and (metric) accent of a known hymn.
4. Distinguish between symbols for whole, half, and quarter notes and their corresponding rests, by clapping or tapping notated patterns using only these in various combinations (where quarter note equals one beat).
5. Repeat #4 using a known hymn, while following the melody line in a hymnal.
6. Verbalize what time signatures mean, and show practical working knowledge by accenting the first-beat words of melodic rhythms of known hymns in #5. Students will observe bar lines as they do this, using hymns in two-four, three-four, four-four, and six-four meters.
7. Demonstrate a counting system for known note values.

Materials:

1. Habegger, C. (1979). Keynotes on music standards. Faith for the family, 7(8), 5.
2. Gaither, B. (1972). The king is coming. In Bill Gaither choir series no. 4, with SATB arrangements by Harold Lane. Grand Rapids, Michigan: Singspiration, Inc. p. 2-4.
3. Piano
4. Transparency: Rhythm Pyramid from Cook, D. C. (1980). Music is for children kit. Level 2--Rhythm, Lower Elementary. Elgin, Illinois: David C. Cook, Co., #26.
5. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
6. Alderman, D. (1977). Sacred music and the modern church. Unpublished lecture notes from a series given at Daniels Bible Church, Daniels, WV.

Procedures:

- + Collect In-class Thinking/Writing project on music ethics

questions. [Several S. stated that theirs were not ready, and several did not realize that two questions were to be answered; T. asked them to turn them in some time today. T. surveyed the class: "How many of you enjoyed this assignment? How many did not? How many are not going to respond to my questions!?" A few hands were raised for each question. T. commented that their response would not affect the assignment grade.]

- + Continue lecture on evaluating hymnody, using Alderman (1977) as follows: [4, 6]

A gospel song which is very popular is "The King Is Coming." Let's read the text and listen to the music, then compare it to God's Word.

- + Read aloud the words of "The King Is Coming." Play one verse of "The King Is Coming" on the piano. Play and sing one verse and chorus. Comment that there is no need to use ambiguous music when there is so much music that is clearly stated. [3, 4, 5, 7, 8]

The last sentence sums up the first verse: "Work on earth has been suspended." There is no scriptural support for the idea that when Jesus comes to earth all work stops. Humans will continue in their sinful ways until they are judged by Jesus Christ. Notice that the songwriter uses the words "as the King comes through the gate," and the title of the song uses the word "King" also. There is no hint of the Rapture, because the composer has stated in interviews his belief that Christians will go through the seven years of Tribulation, and then Jesus will come to set up His kingdom on earth. We at PBC believe that this is an error. In I Thessalonians chapters four and five, we read an account of the Rapture of Christians before the Tribulation begins. The "day of the Lord" referred to in chapter five, verse two, is a reference to the Tribulation, a time when God intervenes in men's affairs. We know this from Malachi 4: 5-6.

The third verse of the song has another kind of error in it. "The age of sin and wrong" will not be over at Jesus' coming as King. He will be reigning a thousand years, but the age of sin and wrong ends only at the conclusion of those years. Revelation 20:7-8 confirms this fact.

One last weakness of the song is the composer's colorful idea that Christians will sing "Amazing Grace" at the Second Coming. There is no Biblical foundation for the idea, and in fact, Revelation refers to other songs which



are more likely to be sung at this time. {T. commented that this point is "picky," and that we should not pick every hymn apart until none could be used. The point is to thoughtfully evaluate songs used in worship, and avoid singing a song merely because we like that song. We should make choices that support our church's doctrinal stand. T. took a survey: "How many liked the music of 'The King is Coming?' How many did not? Generally, the music is attractive; it is the text which is problematic."}

- + Read highlighted excerpts from Habegger (1979). Comment that the views expressed in the article are representative of the music philosophy upheld by Bob Jones University, Greenville, SC. [3, 4, 6, 7]

{One S. had studied at Bob Jones University, and added that the principles stated in the article appear to be in contradiction to the University rules. T. stated that Piedmont's rules also may differ from its widely-held convictions; for example, the rule of no smoking is not dogmatically a clearly Biblical prohibition.}

- + Begin lecture on rhythm, as follows:

"The printed page is not music; it is a set of symbols which represent sounds. The page is not music because music is something which is heard. People over the centuries have struggled to find a symbol system which clearly conveys to the musician the sounds desired. The system we have ended up using, for example, in our hymnals, is fairly precise, but has some limitations.

"Think about why a system to write down music was needed. Why worry about it? The reason is that notation is needed to save a musical idea for later, and so that someone else could perform the idea in the same way at another time.

"The beat is the steady, even, regular pulse which underlies most music, including hymns in our hymnal."  
[4, 6, 7]

- + Sing the first verse of the hymn "Glory to His Name" (Peterson, 1974, p. 489), and clap the beat.
- + Repeat this, clapping beat sometimes, melodic rhythm sometimes while singing the first verse of "Glory." Comment, "I'll nod when I'm clapping the beat, and shake my head when I'm not." Do so. [4]
- + Define rhythm as combinations of long and short sounds. Sing "Glory" and clap the melodic rhythm. [4, 6]
- + Define melodic rhythm as the long and short sounds of the

- + Take S. suggestions, and notate on board. {S. suggested a number "one" half as long be used: '}

"How could silences of these three lengths be indicated?"  
[4, 8]

- + Take S. suggestions, and notate on board. {S. suggested use of the word "silent," with "silent +" for silences twice as long, and "silent-" for silences half as long. T. notated a short composition which used all six created symbols on the board, and S. performed on "ah" as T. pointed to the symbols.}

- + Construct a pyramid chart using the unconventional sound symbols, and another for the silence symbols to express their values. Draw it on the board. [4, 7, 9]

"From your reading, conventional music symbols used indicate sounds and silences are called notes and rests respectively. From Barnes Chapter 1 you have learned these notes:"

- + Notate whole, half, and quarter notes on board. [4]

"and these rests:"

- + Notate whole, half, and quarter rests on board. [4]

"Half notes are called that because they stand for sounds half as long as whole notes. If a whole note equals 16,000 beats, a half note equals 8000 beats. A quarter note is a symbol for a sound whose length is one-fourth as long as the whole, and half as long as the half note. Rests correspond accordingly for lengths of silences."  
[4, 5, 6, 7]

- + Project Cook (1980) transparency #26: Rhythm Pyramid.

"This chart summarizes the relationships of these note symbols. A similar one could be made using rests. In what way are four quarter notes and one whole note equal? How many half notes equal a whole? How many quarter notes equal a half note?" [9]

"The bottom number of a time signature tells which of these note symbols will be used to represent one beat. In 'Fairest Lord Jesus' (Peterson, 1974, p. 50) the top number is four and the bottom number is four. The bottom number means that the quarter note will symbolize a sound one beat long throughout the hymn. A two on the bottom would mean that a half note will be used

to symbolize a sound one beat long. Is it possible to have a 3 on the bottom? A 1?" [4, 6, 7, 9]

- + S. should answer: "No. There is no note symbol called a 'third' note. Yes, a 1 would mean whole notes symbolize one beat."

- + Draw a staff and bar lines on the board.

"Bar lines are used to separate each group of beats depending on the accent. The accented beats usually come immediately after the bar lines in the hymnal we are using." [4, 7]

- + Notate the melody of the first few measures of "Fairest" on the board staff.

- + Sing "Fairest" and clap the accent. S. are to listen and watch for the bar lines occurring before the claps. [4, 5]

"The distance between two bar lines is called a 'measure.'" [4, 7]

- + Sing "Tell It to Jesus" (Peterson, 1974, p. 347).

"Imagine the beat of this song. Now imagine the melodic rhythm. The words you sing when the melodic rhythm and beat occur exactly together are 'Are you weary,' '-hearted,' 'are you grieving,' '-parted,' and 'you've no other.' These words occur exactly with the beat because the time signature bottom number is four, telling us that quarter notes symbolize one beat. The words I pointed out all have quarter notes above them. In other words, when the rhythm equals the beat, the rhythm will be written in quarter notes." [5, 6, 9]

- + Step the beat and clap the melodic rhythm while singing "Tell." Ask S. to observe the "matches" in these places in the words.
- + Assign Barnes Ch. 2. Students are to write in their answers; remind them to read only as far as needed to understand.

[An ES student dropped the course after today's class. T. did not receive notice of this until October 27.]

words of the melody (tune). [4, 7]

- + Define accent as a stressed or emphasized beat.  
"Stressed beats recur to create regular groupings of beats. In 'Glory' it recurs every four beats." [4, 7]
- + Sing "Glory," clap the beat, with the accented beats louder.

"Accent creates 'meter' for a song. In music, meter is the recurrence of accented beats, grouping them. Meter is indicated by a 'time signature' or 'meter signature' at the beginning of each song. Meter signatures consist of two numbers, top and bottom. Does anyone know which number tells how often the accent will recur: the top, or the bottom?" [4, 5, 7]

- + Allow time for S. to answer, "Top."

"So in 'Glory,' the four on top means that the accent will recur every four beats."

- + Ask S. to think through the song "Stand Up, Stand Up for Jesus" (Peterson, 1974, p. 378). "Does this song have a beat? A melodic rhythm? An accent? How often does the stressed (accented) beat recur?" Allow time for S. to answer. [2, 5, 6, 7] {No one answered the question correctly the first time; T. repeated the song with clapped beats and accents. T. commented that even the way we sing the words shows the accents.}

"Suppose you wanted to write down this sound in a way which shows its length."

- + Sing a note using the neutral syllable "ah."

"Think of a new way to show it, a way no one has ever come up with." [4, 8]

- + Elicit S. suggestions, and write it on the board.  
{S. suggested using numbers; the number "1" was agreed upon.}

"What if you wanted to indicate a sound twice as long; how could we show that?" [4, 8]

- + Take S. suggestions, and notate on board. {The number "1+" was agreed upon.}

"What is you wanted to show a sound half as long as the first sound?" [4, 8]

LESSON 18--INTRODUCTION TO RHYTHM: TIES, NOTE/REST VALUES  
(EIGHTHS, SIXTEENTHS)--October 13

Objectives--S. will be able to:

1. Demonstrate a counting system for known note values.
2. Add a working and performing knowledge of eighth notes and rests, sixteenth notes to their rhythm repertoire. Figures used will include paired eighths (flags and beams), groups of four sixteenths (flags and beams), the eighth-two-sixteenths figure, and the two-sixteenths-eighth figure.
3. Perform and explain ties.
4. Describe how to read individual parts (soprano, alto, etc.) in the average hymnal.
5. Classify each voice part as "high men's voice" (tenor), "low women's voice" (alto), etc.
6. Define C and alla breve symbols used as time signatures.

Materials:


1. Transparencies:
  - a. Cook, D. C. (1980). Music is for children, Level 2--Rhythm. Elgin, Illinois: David C. Cook, Company. Ties, #11.
  - b. Cook, D. C. (1983). Music is for children, Junior Level 1. Elgin, Illinois: David C. Cook, Company. Rhythm pyramid, #5.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
3. Chalkboard.

Procedures:

- + Return graded In-class Thinking/Writing projects: Hymn Evaluation Chart. Discuss major mistakes: reversing the author and composer, definition of gospel song, discussion of all three aspects of text (content, style, word usage).
- + Sing "Tell It to Jesus" (Peterson, 1974, p. 347). {S. sang along without being asked to do so.}

"The beat of this song is a steady, regular pulse which lasts the length of the song. The melodic rhythm is the combination of long and short sounds which make up the melody or tune. The words you sing when the melodic rhythm and beat occur exactly together are 'Are you weary,' 'are you grieving,' and 'you've no other.' The time

signature bottom number is four, telling us that quarter notes symbolize one beat. The words I pointed out all have quarter notes above them. In other words, when the rhythm equals the beat, the rhythm will be written in quarter notes if the time signature has a four on the bottom." [5, 6, 9]

- + Draw the following on the board: 

"The bar lines should go after every two beats."

- + Add accent marks and bar lines. [9]

"How often does the accent occur in 'Tell'?" [9]

- + S. should answer, "Every four beats."

"Then what should the top number of the time signature be?" [9]

- + S. should answer, "Four." {T. asked how long a beat is. One S. shrugged, and T. recognized the gesture. T. added that the beat can be slow (T. sang "Amazing Grace" and clapped the beat), or fast (T. sang "Tell It to Jesus" and clapped the beat). T. asked how long a whole note is. S. answered, "Four beats." T. asked, "Always?" S. answered, "No." T. reinforced that notes can be any length, but are proportional to each other.}

"Notice that notes have a head and a stem (except whole notes). Stems may be inverted, but this does not change the sound's length." [7]

- + Draw inverted stems on the two-four notation already on the board.
- + Play the first two phrases of "Come, Christians, Join to Sing" (Peterson, 1974, p. 55) on the piano. S. notate the melodic rhythm on scrap paper with quarter note as the beat symbol. Remind them that sounds twice as long as quarter notes are written with half note symbols. [2, 5, 7, 8, 9, 11] {S. looked very confused. T. told them to listen for how many beats each sound lasts; some would be more than one. If notes are right on the beat, write quarter notes. T. chanted, "Half note, quarter, quarter," etc. to provide a check.}

"Two other symbols which are not numbers that are used for time signatures are the C and alla breve symbols."

- + Notate these on the board. [7]

"The C stands for 'common time,' or four-four meter, because it occurs so frequently. The alla breve stands for two-two meter, because it cuts the C in half just as the numbers are cut in half."

- + Write C, common time, four-four, the alla breve symbol, alla breve, and two-two on the board.
- + Describe which lines the alto, tenor, and bass singers read in hymnals. "Each line of words has two lines of music: one for men and one for women. On the women's line, there are two rows of notes: an upper and a lower. The women with higher voices (sopranos) sing the top row, and those with lower voices (altos) sing the bottom row. Similarly, the men's line has two rows of notes, the tenors singing the higher line, the basses the lower. Therefore, there is a possibility that four different notes could occur simultaneously for any given word in the hymn. This is called 'singing in four-part harmony.' In the hymnal, the melody is generally found in the soprano row of notes. Other rows are called 'harmony parts' instead of 'melody lines.'" [6]
- + Orally quiz S. on this material; for example, "What are high women's voices called?" "Which row do tenors read?"
- + Write symbol for tie on board, using two quarter notes. Mention that it looks rather like a "smiley face." [7]

"This symbol adds the duration value of one note to another. The sound lasts the value of both added together. Do not perform the second note, only the first."

- + Write two tied quarter notes, an equal sign, and a half note on the board. [7]

"These are two ways to write a sound of the same length. Both are twice as long as a quarter note. How could we get the sound of a whole note using tied quarter notes? Using tied half notes?"

- + Elicit S. answers, and write them on the board. [4, 8, 9] {One S. asked why not always use the half note rather than the tied quarters. T. pointed to the ties over the bar line in notation on the board from Cook (1980, transparency #11), and commented, "If we put a half note here, we would have too many beats in the measure (five instead of the four required by the time signature)."}

- + Write the melodic rhythm of Peterson (1974, p. 397) on the board. Instead of the two-two time signature, write four-four. Explain counting system as follows:

"Quarter notes should be counted as one beat, because the bottom time signature number is a four. Half notes will therefore be counted 'one-two,' and whole notes 'one-two-three-four.' In the places where whole notes are tied to a quarter note, how should we count?" [5]

- + S. should answer, "One-two-three-four-five." [4, 7]
- + Write these numbers and dashes under part of the melodic rhythm on the board. Sing the melody with the counts. [7]

- + Write the first and last lines of Cook (1980) transparency #11 with ties on the board. S. copy, and write the counts under each note. Provide a check by pointing and chanting the counts. On quarter rests, instruct S. to write (1). Remind S. to merely think these counts when performing. When checking S. answers, T. should mouth the counts for rests. [2, 9, 11] {One S. noticed the double bar, and asked its meaning. T. instructed S. to ignore it for now.

"Sometimes we need to write down sounds shorter than one beat. We use these symbols when quarter notes mean one beat to stand for sounds half as long as quarter notes."

- + Draw pairs of eighth notes on the board with both flags and beams, stems up and stems down. Place equal signs between the pairs. [7]

"Do you see any pattern to the drawings of the note symbols as the sounds get shorter and shorter?"

- + S. should notice that eighth notes are "fancier" to draw than any so far, and discover that generally, the "fancier" the note, the shorter it will sound. [4] {One S. observed that the symbols got "more complex."}

"Eighth notes should be counted as 'one-and' if quarter notes are 'one,' since eighth notes divide the beat in half, and it takes two to equal the length of a quarter note."

"How could we use ties and eighth notes to indicate a sound equal in length to sounds notated with a quarter note?"



- + S. should state that two tied eighths equal a quarter.  
[4, 5, 6, 8]
- + Project rhythm pyramid overhead (Cook, 1983), transparency #5).  
  
"Notice that two eighths equal one quarter in length of time needed to perform them, and four sixteenths equal a quarter in length. What do two sixteenths equal?"
- + S. should answer, "An eighth." [9]  
  
"The chart does not show absolute values; it shows relationships: twice as long, etc.  
  
"The eighth rest looks like a seven."
- + Notate it on board. [7]  
  
"It takes two of these to indicate a silence equal to that symbolized by a quarter rest, just as it takes two eighth notes to equal a quarter note in length of time needed to perform. Two eighth rests should be counted 'one-and' just like eighth notes, but count silently." [6]  
  
"Four sixteenths should be counted 'one-e-and-a.'"
- + Write the figures two-sixteenths-eighth and eighth-two sixteenths on the board, using both beamed and flagged versions.  
  
"What one note is as long as these three notes in time needed to perform them?"
- + S. should answer, "A quarter note." [9]  
  
"If ties were used to indicate sounds which are exactly the same as these two figures, using four sixteenths, where should ties be placed?"
- + S. should answer that ties are needed on the first two notes of the group of four sixteenths to equal the eighth-two-sixteenths figure, and on the last two notes of the group to equal the two-sixteenths-eighth figure. Write these tied figures on the board. [8, 9]  
  
"These are two ways to write the same sound."
- + Point to the eighth-two-sixteenths and two-sixteenths-eighth figures on the board.

"These figures should be counted 'one-and-a' and 'one-e-and' respectively. Does this make sense to you, since four sixteenths are counted as 'one-e-and-a'?" [6]

"Think of words which have the same rhythm as each of the rhythm figures (symbols) I write on the board."

- + Notate half, quarter, two-eighths, four-sixteenths, eighth-two-sixteenths, and two-sixteenths-eighth figures (notes) on the board. S. suggest words; write them beside each note. [4, 8] {S. suggested "hi," "hey," "baby," "education," "pallbearer," and "miter box" respectively for these figures. A S. explained the last term as an automotive tool.}

"Let's make up a rhythm eight beats long."

- + S. suggest order of figures; write them on board. [3, 4, 8] {The order was half, two quarters, two eighths, eighth-two-sixteenths, four sixteenths, and two-sixteenths-eighth.}

"In words you suggested, this phrase sounds like this."

- + S. and T. chant the words of their eight-beat rhythm. [4]

- + Assign Barnes Chapter 3.

{One S. after class commented that he felt totally at sea during the session. T. asked if he had done the reading; he had not. Lectures were planned to come after chapters were read, T. stated. T. suggested he come by during office hours for more help. There were many absences today, probably due to the fact that the day before was Reading Day, and many S. decide to take long weekends by taking one day of cuts.}

LESSON 19--INTRODUCTION TO RHYTHM: NOTE VALUES (DOTTED WHOLE, HALF), THE STAFF--October 16

Objectives--S. will be able to:

1. Correctly count and perform dotted half and whole notes, where quarter notes are the beat.
2. Demonstrate knowledge that figures performed in last class session (paired eighths, four sixteenths, eighth-two-sixteenths, and two-sixteenths-eighth) equal a quarter note in length.
3. Describe a counting system for dotted whole and half notes, where quarter notes are the beat.
4. Define "double bar" and use it correctly.
5. Place bar lines in two-four, three-four, and four-four meters, given rhythmic figures they know.
6. Apply a number counting system for rhythms of hymn melodies.
7. Demonstrate understanding of the staff: lines and spaces, clef signs, names of notes, and the grand staff.
8. List letter names in the music alphabet, and in the music alphabet by thirds.

Materials:

1. Graded In-class Thinking/Writing projects--music ethics questions
2. Chalkboard
3. Staff chalkliner
4. Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. Theory Lesson No. 1 Worksheets (one per S.)

Procedures:

- + Return graded In-class Thinking/Writing projects on music ethics questions. Explain that a check was given for S. who answered two questions, using some of their own ideas. A check with a slash meant the paper was late, the S. only answered one question, or the S. did not write any of their own thoughts.
- + Write a sixteen-beat pattern on the board in four-four meter (do not notate meter signature), using all of the note values covered in the last lesson, adding all rest symbols studied; use some inverted stems on notes. Remind S. that all of these figures except the half and whole notes and rests take one beat to perform.

- + Have S. decide on a time signature. Place it on the board, and ask S. where bar lines should go. Notate the bar lines. Do the same with another time signature. S. should discover that only four-four and two-two meter works for the rhythm given. [3] {S. also tried two-four and three-four meters, finding that the whole note prevented this.}

"Dots add to a note's length or value. If a dotted whole note is six beats, and a dotted half is three, what is the rule for the value of a dot?"

- + S. should derive that dots add to a note half of the note's value without the dot. [4, 5, 6, 7, 8]
- + Write a dotted whole note, an equals sign, a whole note, a plus sign, and a half note on the board. Do the same with a dotted half note, an equals sign, a half note, a plus sign, and a quarter note.

"If we used ties, what note should be tied to the whole to express the value of a dotted whole note?"

- + S. should derive that a whole would be tied to a half. [4, 8]

"How could a dotted half be written with two tied notes?"

- + S. should derive that a half note would be tied to a quarter. [4, 8]

"The dotted whole would be counted, 'one-two-three-four-five-six,' and the dotted half as 'one-two-three' when the quarter note is counted as one beat." [5, 6]

- + Write the counts below each dotted note on the board.
- + Define double bar: "Two bar lines, used at the end of a section, or end of a piece." [7]
- + Dictate rhythm of Chart 13 overhead on dots. Ask S. to think what the six-four time signature means, and place bar lines appropriately. Chant the counts. Provide a check by statements like the following: "The first measure should have two notes in it, the second measure has six notes," etc. [7]
- + Review the four properties of sound: volume, duration, tone quality, and pitch.

"Up to this point, we have been talking mainly about

which aspect of sound? Next, we will discuss the staff; to which aspect or property of sound does the staff most relate?" [4, 5, 8, 9] {S. had difficulty with the question; T. prompted them with the reminder that the staff is used to show ups and downs or highs and lows. S. answered correctly this time.}

- + S. should answer "duration," and "pitch," respectively.

"Does high mean loud? Does low mean soft? When your dad tells you to turn the television up higher, does he mean louder? In our society, we use 'higher' and 'lower' in these ways to mean louder and softer. However, can you have both a high loud sound and a high soft sound? How can we define pitch or the 'highness' and 'lowness' of sounds? Scientists define it in terms of speed of vibrations each sound makes. Higher sounds have faster vibrations than low ones. Let's think of a symbol system no one has ever used to write down sounds in a way which will show their pitch. We will use conventional rhythm symbols with which we have been dealing."

- + Write four or five notes on the board. "How can we show the pitch of these notes, as well as their length?"
- + S. answer the questions, and suggest a pitch system. Do not allow them to use the conventional letter system. Write suggestions on the board. [3, 4, 5, 7, 8, 9] {S. suggested stems up for higher notes, down for lower. T. observed that this helps, but still does not show exactly the sounds desired. S. then suggested longer stems for each note as it got progressively higher or lower. T. made the same comment as before. S. then suggested use of a number system; a stem of a certain length would be the number ten, one half as long a five, etc. Negative numbers would be used for lower pitches. One S. suggested using the staff or clef signs. T. reminded them we were trying to avoid use of any conventional system.}
- + Notate a short piece on the board using the system. Point out that it is not specific enough to show exactly where to start pitchwise, or how far it is between pitches (intervals). [7, 8, 9]

"The conventional way to indicate relative pitch is on the staff, which is like a ladder. Higher pitches are placed higher on the staff, and lower ones are placed lower on it." [4]

- + Draw a staff on the board with a chalkliner.

- + Point to various lines and spaces, giving their number.  
Ex. "This is line 4, and this is space 4."

"Are staff lines and spaces numbered from bottom to top, or top to bottom? Is this space (point to first space) numbered one, or two?"

- + S. should answer bottom to top, with lines numbered separately from spaces, and vice versa. [5, 7, 9]  
{S. had trouble with the latter question, so T. pointed to every line and space alternately, asking "Is this numbered 1, 2, 3, 4, 5, 6, etc. or 1, 1, 2, 2, etc.?"  
S. then noticed that lines and spaces were distinguished from each other in counting.}

- + Write numbers on lines and spaces on the board staff.

"If notes were placed on the staff where I am pointing, would they sound relatively high or low?"

- + Point to top or bottom of staff. S. answer appropriately. [5, 7]

"This staff still is not very specific. Do we know yet exactly how high or low the sounds placed on the ladder are?"

- + S. should answer to the negative. [5]

- + Draw treble and bass clef signs on two staves on the board.

"These symbols are called clef signs. They show that the staff on which they are placed contains relatively high or low pitches. They are more specific than the staff alone. What information do the clef signs give which allows us to know exactly how high or low the sound placed on the staff is?"

- + S. should respond that they name specific lines and spaces with letter names which correspond to specific pitches. The letters named are second-line G and fourth-line F. [4, 5]

"The bass clef used to look like an Old English F. The big dot is on the fourth line and two little dots surround the fourth line. The treble clef names the second line as G. It used to look more like a G, and crosses the G line four times. [4]

"What is the difference between the two clef signs? Why

are they necessary? How are they used?"

- + S. answer as follows: "The treble clef (also called G clef) is used to indicate that music on the staff is for relatively higher voices and instruments; for example, women's and children's voices, high instruments such as flutes, and music on the right side of the piano. The bass clef (also called F clef) is for relatively lower pitches, such as music for men's voices, lower instruments like the tuba, and the left side of the piano." [4, 5, 7, 9]

- + Make the two staves on the board into a grand staff. Introduce the term, and why it is used: "In the hymnal, we need both staves to be read vertically as four voice parts sing their four notes at any given word syllable in the hymn." [4]

- + Write the letters F and G on the lines named by the clef signs on board. Write also all other lines and spaces on, above, below, and between the staves, using only one leger line note (Middle C).

"Can you formulate a rule for naming the other lines and spaces?"

- + Allow S. ample time to do so. They should mention that when going down the staff, the alphabet is backwards. [4, 5, 7, 8, 9]

"In what way is the music alphabet different from the regular alphabet? How is the music alphabet like the days of the week?"

- + S. should answer that the letters end after G, cycling back to A, just as the days of the week begin over after Saturday. [4, 5, 6, 7, 8, 9]

- + Write the music alphabet by thirds on the board.

"Do you see a pattern in these letters?"

- + Allow time for answer. S. should notice that every other letter is skipped. [4, 5, 8, 9]

"This is called the 'music alphabet by thirds.' They are thirds because three letter names are involved: the letter you start on, the letter you skip, and the letter you end on. Why do you think this is important to know?"

- + S. should derive that the staff lines and spaces are the

same as the music alphabet by thirds. [4, 8]

- + Circle the space letter names on the board staff in the treble clef, and the line letter names in the bass to emphasize the alphabet by thirds. [7, 9]

- + Point to Middle C on the board staves.

"Why do you think this might be called Middle C?"

- + S. should answer, "It occurs in the middle between the two staves." [5, 7]
- + Erase the board and draw a fresh grand staff with clef signs. Notate several whole notes on various lines and spaces. S. are to name the notes on scrap paper. When most have finished, write the letter names on the board. [2, 7, 11]
- + Distribute Schaum (1946) worksheets. Tell S. that they may choose to complete these or not, and that they are to turned in in the next class. S. name staff notes; each measure spells a word, but do not state this in advance. [2, 3, 7, 11]



## LESSON 20--RHYTHM REVIEW--October 18

Objectives--S. will be able to:

1. Apply a counting system for known rhythmic figures, where quarter note is the beat.
2. Place bar lines in three-four and four-four meters, given note and rest symbols presented to-date.
3. Place the top number of the time signature, given the bottom number and rhythms which use known note and rest symbols.
4. Complete empty measures with known note and rest symbols, given time signatures.
5. Identify notes or rests which come at the start of the third beat of measures in four-four meter.

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration.
2. Handouts (one per S.) consisting of excerpts from Peters, C. S., & Yoder, P. (1963 and 1964). Master theory, Books 1 and 2, Lessons 14 and 38. Park Ridge, Illinois: Neil A. Kjos Music Co., Publisher, and from Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. Theory Lesson No. 14.
3. Handouts (one per S.) called "Original Hymn"
4. Chalkboard
5. The holy Bible

Procedures:

- + Take up Schaum worksheets from the last class. Comment that the kind of note (quarter, half, etc.) does not matter when determining pitch; S. are to focus on the note heads.
- + Write the melodic rhythm of Peterson (1974, p. 208) on the board; number the measures. S. are to write the counting on scrap paper, separated by bar lines. {S. had questions, so T. wrote the first measure of counting on the board. One S. asked about the last measure being less than four beats; T. stated that the missing beat was found in the first two notes of the song. T. asked how long the first two notes take to perform. S. answered, "One beat." T. observes that beats could be fast or slow, but that the notes still took one beat to perform.

- + After an interval of time, sing the counting.  
[2, 5, 7, 11]
- + Distribute worksheets based on Peters and Yoder (1963 and 1964) and Schaum (1946). Remind S. to complete the back also. S. may turn these in for a grade as an In-class Thinking/Writing project if they choose, or just use them for practice. Allow at least 25 minutes before collecting these. Read the directions aloud for each section, reminding S. of counting for various figures, and to place counts for rests in parentheses. S. were told that if this exercise seemed very difficult, they should seek tutoring or see T. {Before collecting the papers, T. wrote each note figure used on the board with its counting, but not the rests.} [2, 3, 5, 7, 8, 9, 10, 11]
- + Write a four-measure rhythm in four-four meter on the board. Chant the rhythm. Write the rhythm on the board under each figure. Have S. chant the rhythm on the neutral syllable "la." T. writes words on the board for the rhythm, and makes them rhyme if possible. Comment that S. will be doing something similar to this in the next class. [1, 4, 7] {The rhythm and words used are as follows:



Glo-ry to God, Glo-ry be to God on high,



Glo-ry, Glo-ry be to God on the earth.

- + Discuss the term "phrase," remarking that phrase endings occur in the melodic rhythm due to the longer notes, or due to rests, or both on this handout. [4, 6, 7]
- + Have the class choose a scripture source which deals with the subject of thanks to God upon which to base the words. Everyone will use this scripture. Discuss how word or syllable accents should be placed relative to rhythmic figure accents. [4, 8] {Various S. suggested Ephesians 5:20, Philippians 4:6, and Psalm 100. The class voted to use Psalm 100.}

"The one judged as best by me will be awarded a prize."

## LESSON 21--WRITING AN ORIGINAL HYMN, THE STAFF--October 20

Objectives--S. will be able to:

1. Write text for an original Thanksgiving hymn based on scripture of the class's choice, given a sixteen-measure melodic rhythm.
2. Demonstrate understanding of the staff: lines and spaces, clef signs, note names, ledger lines, and the grand staff.

Materials:

1. Handouts (one per S.) called "Original Hymn"
2. Chalkboard
3. The holy Bible
4. Chalkliner
5. Piano

Procedures:

- + Distribute handout "Original Hymn," which consists of a sixteen-measure melodic rhythm in four-four meter, with four four-measure phrases. Tell S. they are going to write the words of a Thanksgiving hymn. [2, 3, 4, 5, 8]
- + Remind class that Psalm 100 is the scripture source chosen last time, which deals with the subject of thanks to God upon which their words will be based. Everyone will use this scripture. The words should be written with a rhyme scheme if possible. Discuss common rhyme schemes, such as A A B B, A B A B, etc. Discuss how word or syllable accents should be placed relative to rhythmic figure accents. [3, 4, 8]
- + Chant the counting of the rhythm as S. write the counts on their paper. Have S. chant the rhythm on the neutral syllables "la" and "lye." Chant the rhythm on "bah," one phrase at a time several times through. Improvise a piano melody for the rhythm; play the melody on one pitch on the piano. Repeat these activities until most S. are secure in correctly performing the melodic rhythm. [2]
- + Allow 25 minutes of the class period for S. to write the text. Collect the hymns which are finished; others may turn them in Wednesday. The one judged as best by the T. will be awarded a prize. At the end of the class, read hymn text written by T.:

Make a joyful noise, Make a joyful noise all lands.  
 Come before his presence singing, singing,  
 And serve the Lord all ye lands.  
 Good, good, for the Lord is good.  
 His mercy endureth for my days.  
 Good, good, He is good.  
 His truth endureth always.

[2, 3, 4, 5, 7, 8, 9, 11] {Many S. asked for clean sheets to start over. Seven S. turned their hymns in today. One S. turned in one music ethics question today. T. asked whether the activity gave S. more respect for the difficulties hymn-writers faced; they agreed.}

- + Briefly review the names of the staff lines and spaces, the clef signs, the grand staff, and the music alphabet.
- + Introduce ledger lines as follows:  
 "Does anyone know how we notate notes higher than the treble staff notes, and lower than the bass staff notes?"
- + S. should answer, "By using ledger lines." [7]  
 "This is a way of extending our staff 'ladder.' If we tried to add extra long lines to the staff, it would be very difficult to read, so instead these short added lines are used. This helps us notate very high and very low notes above and below the staves, and between them."  
 [6, 9]
- + Draw long extra staff lines with notes on them, then shorten the lines to demonstrate that they are easier to read, to two ledger lines above, below, and between the staves. [7]
- + Assign Barnes Chapter 4 on the keyboard.

{On October 24, a S. commented (subsequent to midterm grades coming out) that he generally had difficulty following the lecture and note-taking in class, and was not sure how best to prepare for the exams. T. suggested he tape-record the lecture, and write out the answers to the exam review sheet questions.}

## LESSON 22--THE STAFF; THE KEYBOARD--October 25

Objectives--S. will be able to:

1. Demonstrate a modified form of the known counting system, which will show rhythmic placement within measures.
2. Identify the number of groups of two and three black keys, and demonstrate "up" and "down" the keyboard.
3. Review the staff note names, adding the outer lines (to three lines above and below the staff) by notating whole notes of the given letter on either staff, or naming given notes.
4. Locate Middle C on the piano.
5. Name any piano key, white or black, including sharp and flat names of black and white keys (E-sharp, etc.).
6. Locate notes written on the grand staff on the piano keyboard (including ledger lines to three lines above and below the staves).
7. Define sharps and flats relative to the keyboard, and demonstrate by indicating a note notated on the staff in the correct location on a keyboard diagram.
8. Identify the highest and lowest piano keys, and the number of piano keys on a full-size keyboard.
9. Define octave in terms of letter names and the piano keyboard.

Materials:

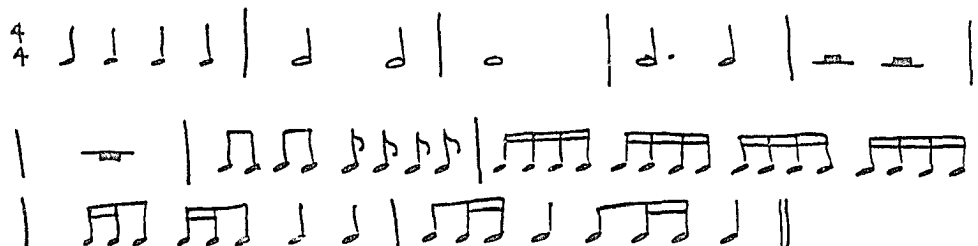
1. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)
2. Handouts of McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Worksheet 1 (one per S.)
3. Chalkboard
4. Chalkliner
5. Piano

Procedures:

- + Collect the original hymns (no grade on these). Inform S. that the award will be made in the next class for the best one.
- + Introduce counting so that the beat's placement within the measure is demonstrated. For example, four quarter

notes in four-four meter should be counted 1-2-3-4 rather than 1-1-1-1 as heretofore. Write some rhythmic figures in four-four meter on the board, using known notes and rests; write the counting below each figure on these, using the modified system. [7, 8]

{The rhythms used were as follows:}

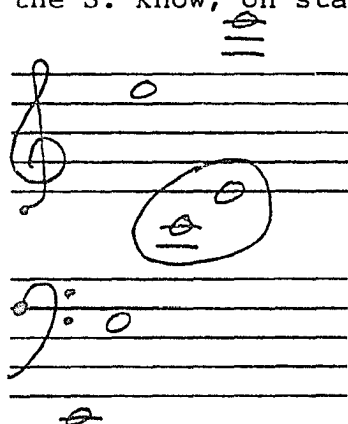


- + Review the music alphabet by thirds, and reiterate that this is important because the staff lines and spaces are named by thirds.
- + S. identify ledger-line notes T. writes on the board on scrap paper. The notes should include up to three ledger lines above and below the grand staff, and up to two ledger lines between the staves. After allowing time, T. recites the answers, referring to ACEGBDFA on the board to count up or down the lines from lines the S. know (treble G and bass F). [2, 5, 7, 8]
- + Distribute handouts of Swanson-Sannerud (1977) keyboards.
- + Introduce the keyboard as follows:  
"Next we will learn our way around the piano keyboard. This material can be found in Barnes Chapter 4. To the right is 'up' the keyboard, or higher. To the left is 'down' the keyboard, or lower. [6]
- + Ask S. how the keyboard is organized. Do they see any patterns? S. should answer, "There are groups of two and groups of three black keys alternating up and down the piano keyboard." [2, 5, 8]
- + Referring to assigned reading, ask "How are the piano white keys labelled? With numbers? How?" S. should answer, "Alphabetically from A to G." [5]
- + Comment that all Cs are located to the left of groups of two black keys, and all Fs are to the left of groups of three black keys. Other letters are placed alphabetically as the pitches go up (to the right) on the keyboard. S. mark these keys on the handout keyboard. [6]

"Remember Middle C on the staff? It may be located on the piano by finding the center group of two black keys (usually under the brand label) and going to the left one white key." [6]

"On a full-size keyboard, the lowest key is A. When you move down the keyboard, then you are doing the alphabet backwards, just like going down on the staff. The highest key on a full-size keyboard is C. There are 88 keys in all, black and white." [6]

- + Notate all Es found on the staff, or known ledger-line Es the S. know, on staves on the board, as follows: [7, 9]



- + Comment that the circled notes are played using the same piano key.

"There are several Es on the staff. There are many Es on the piano keyboard. How can we know which E to play on the keyboard?"

- + S. should answer, "By finding a note as a point of reference." [4, 5, 8, 9] {One S. suggested Middle C.}
- + Notate several pitches with whole notes on the board staves, and tell S. how to reference them from where Middle C is on the keyboard and staff. Ex. Fourth-space treble E is the second E above Middle C. [4]
- + Ask S. how black keys are labelled. S. should answer, "With letter names and flats if they are to the left of the white key named with that letter, and with letter names and sharps if they are to the right of the white key named that letter." [5, 6, 9]
- + Notate the sharp symbol on the board. [6, 7]

"This symbol means to play one piano key higher (whether it is black or white) than the letter name without it. The sharp name is used when the black key is to the right of a letter name."

- + Notate the flat symbol on the board.

"This symbol means to play one piano key lower than the letter name without it. Remember that higher is to the right, and lower to the left. The flat name is used when the black key is to the left of a letter name." [6, 7]

- + Play some notes with their sharped and flatted versions on the piano; for example, play F, F-sharp, F-flat.
- + S. add the sharp and flat names for each black key to their paper keyboard handouts. (Provide no check.) [2, 4, 5, 7, 8, 9, 11]
- + Distribute and have S. complete McIntosh (1955) Worksheet 1. Comment that on number 8, you can count the number of times the complete music alphabet is repeated, times 7 letters in the music alphabet to quickly identify the number of white keys. After allowing sufficient time for completion, ask S. whether they have any specific questions they would like to check. (These are not to be graded or turned in.) [2, 3, , 11] {S. did not initiate any questions.}

"Sharps and flats can also be white keys."

- + Locate E-sharp, and C-flat on the board keyboard. Only do these two; S. are to intuit the others, such as F-flat, and B-sharp. {One S. asked why use these names; T. replied that it is because of key signatures needed to make the major scale pattern work out, something we will study a little later.}
- + S. add all white-key sharp and flat names to their paper keyboard handouts. (Provide no check.) [2, 3, 5, 7, 8, 9, 11]
- + Write the term "octave" on the board.

"When we use the prefix 'oct-' it means eight, as in 'octopus,' or 'octagon.' Octave is a term used when two notes are eight piano keys, lines and spaces, or letter names apart, inclusive."

- + Demonstrate each of these cases on the board.



"From one A to the next A is an octave, from one B to the next, etc. Thus, notes an octave apart have the same letter names. This should make sense, because there are only seven letters in the music alphabet before the letters repeat." [4, 6]

{One S. turned in his research paper today (the first to do so), as well as a taped song he had written and recorded at his church. T. listened to it later, and placed an encouraging note in his mailbox. The Day of Prayer scheduled on this date was changed to October 23.}

LESSON 23--REVIEW OF THE STAFF; THE KEYBOARD; OCTAVES--  
October 27

Objectives--S. will be able to:

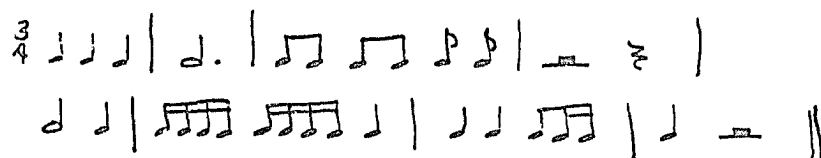
1. Identify black and white piano key names, relative to placement on the grand staff, by indicating the note's number on a numbered keyboard diagram.
2. Label with letter names the notes on the grand staff.
3. Label with letter names and identify the piano key used to play line notes on the grand staff, including up to two ledger lines above and below the grand staff (review of thirds).
4. Notate with whole notes various pitches on the grand staff in each of four places (octaves apart), and notate pitches an octave above given pitches.
5. Apply the modified counting system introduced in the last class for known note and rest values.

Materials:

1. Handouts (one per S.) consisting of excerpts from Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. Theory Lessons Nos. 5, 11, 13 and 15.
2. Hymn-writing contest awards
3. Chalkboard
4. Pencils (one per S.)

Procedures:

- + Announce the winner of the hymn-writing contest, and award the prize (a box of candy). Comment that T. will be setting the words to a tune, and will distribute the hymn to the S. at a later date. Also, the hymns written by the rest of the class will be given back later. Read the words in rhythm of the winning hymn. [First place, second place, and three honorable mentions were awarded. One honorable mention S. was absent. S. seemed energized and pleased by the awards.]
- + Ask S. to write on scrap paper the modified counting system presented in the last class for notes and rests in three-four meter the T. writes on the board. Recite the counting when they finish, and write it on the board. [2, 5, 7, 9] [The rhythms used were:]



- + Distribute Schaum (1946) handouts and pencils. Inform S. that this will be helpful in preparing them for the exam, and that they will be graded on the handouts, as an In-Class Thinking/Writing project. S. may use any books or notes they wish, but not consult each other. Read the directions aloud, and remind S. of how to complete the required exercises. Allow the entire class period for completion, then collect the papers. [1, 2, 5, 7, 8, 9, 10] {About 8 S. were not finished, so T. allowed them to take the papers home, reminding them to do the exercises without anyone's help, and to turn them in in the next class.}

- + Assign Barnes Chapter 5 on whole and half steps.

{S. seemed very docile today. One S. quietly helped another who had been absent when the worksheet material was covered in class. Two S. took clean worksheets to recopy more neatly.}

## LESSON 24--INTERVALS (WHOLE AND HALF STEPS)--October 30

Objective--S. will be able to:

1. Name the whole or half step above or below a given note on the staff, or the given letter name. They will also repeat this by identifying the keys on a keyboard diagram.

Materials:

1. Handouts of McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Worksheet 10, front page only (one per S.)
2. Chalkboard
3. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)
4. Handouts (leftovers) consisting of excerpts from Schaum, J. W. (1946). Theory lessons, book two. Rockville Center, New York: Belwin Mills. Theory Lessons Nos. 5, 11, 13 and 15.
5. Piano

Procedures:

{The class length was shortened by five minutes today because of the Missions Conference extended Chapel period. One student's absence was due to his being suspended from attending classes today.}

- + Present hymn-writing honorable mention award to S. who was absent in the last class.
- + Distribute Schaum (1946) worksheets from the last class to those who were absent then. These cannot be completed for a grade, but T. will check them for any S. who wishes feedback. Collect the worksheets from those who did not finish them in the last class. Return the graded ones to those who did complete them in the last class.
- + Prepare S. for lecture on whole/half steps as follows:
 

"Should A-flat sound higher or lower than A?" [5, 9]
- + S. should answer, "Lower."
 

"Should A-sharp sound higher or lower than A?" [5, 9]

- + S. should answer, "Higher."

"Sharps raise a note a half step, and flats lower a note a half step. A half step is the smallest pitch distance apart two sounds can be on a conventional keyboard. Therefore, can you describe what half steps look like on the keyboard?" [4, 5, 6, 8]

- + S. should answer, "From one piano key to the very next (white or black)."
- + Ask S. to imagine playing all the half steps from one C to the C an octave above it. They may use their Swanson-Sannerud (1977) keyboard handouts to do this. Play this chromatic scale on the piano. [6]

"What is the definition of a whole step, do you think? The name 'whole step' should give you a clue."

- + S. should answer that a whole step equals two half steps. [4, 5, 8]
- + Give S. several whole/half steps to identify on the keyboard diagram; for example, "F-sharp and a whole step above it." S. are to name the second notes aloud. Remind S. to skip a key on whole steps, but not a letter name. [8, 9]
- + Write several note names on the board, and several whole notes on treble and bass staves, including sharp and flat names. Write the note names under the given notes. Ask S. to write the names of half or whole steps above or below them on scrap paper. Provide a check after allowing time by saying the note-names aloud and locating them on a keyboard diagram drawn on the board (do not write names on board). [2, 5, 7, 11]

"No letters should be skipped when naming whole steps. Why do you think that is?"

- + S. should answer that if letters are skipped, one no longer would have steps on the staff. If they have trouble with this, remind them of the worksheet they completed in the last class, on which thirds on the keyboard involved skipping every other white key. [4, 5, 8]
- + Ask S. whether one can tell by looking at notes on the staff whether they are whole or half steps.
- + S. should answer that one must refer to the keyboard to

determine this. If they have trouble with this concept, list two sets of notes: two that are a whole step apart (Ex. A-B), and two that are a half step apart (Ex. B-C), using no sharps or flats. Add a flat to the B and a sharp to the C; ask S. how far apart each pair of notes is now. [4, 5, 6, 7, 8]

"Why do you think the sharps or flats are written on the left of a note, but the right of a letter name?"

- + S. should answer that musicians need to be warned ahead of the note that it is altered, but that the letters are written just as they are pronounced, for example, C-sharp. [4, 8]

"Which part of the sharp and flat symbols do you look at to determine which note is affected by it?"

- + S. should answer that the line or space in the center of the symbol determines the letter name. Draw a large staff on the board with sharps or flats on various lines/spaces; ask S. which notes are affected by the symbols. [7]
- + Distribute McIntosh (1955) Worksheet 10 handouts. S. are to complete these as an ungraded In-class Thinking/Writing project; they will be finished in the next class. [2, 3, 5, 7, 8, 9, 11] {S. had only 10 minutes in today's class to complete the worksheet.}
- + Assign Barnes Chapter 6 on major scales.

{One S. asked for an extra sheet detailing the research paper; T. provided one in his mailbox. Several S. were tardy today, perhaps due to the schedule change.}

## LESSON 25--MAJOR SCALES--November 3

Objective--S. will be able to:

1. Write major scales in whole notes, in either clef, given the starting note, using accidentals and knowledge of the whole- and half-step pattern for major scales.

Materials:

1. Chalkboard
2. Piano
3. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)
4. Transparency:
  - a. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 60.
5. Chalk staffliner

Procedures:

{Today is Prospective Student Day. Classes are shortened by five minutes, and one high school S. visited the class. In addition, a team of evaluators from NC Division of Teacher Education were on campus, visiting some classes. There were many stragglers because T. in the previous class let them out late due to the revised schedule.}

- + Return graded Schaum (1946) worksheets turned in in the last class.
- + Allow 10-15 more minutes for S. to finish Worksheet 10 on whole/half steps (McIntosh, 1955) from last time. Collect these, reminding S. that they will not be graded, but will be corrected. [2, 3, 11] {One S. asked for another copy of the keyboard diagram handouts; T. stated there were one to a customer. He used a worksheet which had a keyboard diagram on it.}
- + Review whole steps by having S. name the following types using their Swanson and Sannerud (1977) keyboard diagrams: [7, 8]

Whole steps:

Black to Black (sharp names) C#-D# F#-G# G#-A#  
 Black to Black (flat names) D♭-E♭ G♭-A♭ A♭-B♭  
 White to White C-D D-E F-G G-A A-B

Black to White B $\flat$ -C E $\flat$ -F  
 White to Black B-C# E-F#

- + Ask if A#-B# and D#-E# would be possible. S. should answer that they are possible. [8] {One S. commented that this is because they have two different, consecutive letter names.}

"Remember that the sharps and flats are placed after the letter names."

"Now that you have worked with major scales in Chapter 6, of what use is it to know what a major scale is?"

- + Allow time for S. response. [3, 4, 5, 6, 7, 9] {There was no response.}
- + Ask S. to think of an analogy which describes the nature of major scales; that is, major scales are to music as what is to what? Discuss their responses. [4, 8, 9] {T. omitted this because of no response on the previous question.}

"Most hymn tunes and melodies are based on a major scale. A scale is like a jigsaw puzzle unassembled or ingredients to make cookies: all the raw material is there, but when it is put in a certain order it becomes a picture, or chocolate chip cookies, or a tune."

- + Write two major scales on a board staff (C and G) in whole notes. Play them on the piano several times.

"This is the 'major scale sound.'" [7]

- + Ask S. what the two scales have in common, and what makes them sound similar. S. should answer that both have the same range (an octave), start and end on the same letter name, use every line and space between the first and last notes, have eight notes, are all whole notes, and have the same arrangement of whole/half steps. Demonstrate this last point by writing W or H below each pair of scale tones on the board. [4, 7, 8]
- + Ask S. in what ways the two scales differ. S. should answer that they start and end on different notes, the G major scale is higher, and that G major has an altered note (F-sharp). [4, 7, 8]

"Which one needs a black key when played on the piano?"

- + S. should answer, "The second [G] scale."



"Major scales can be built on any note or piano key. To sound 'major,' these eight notes must have a specific arrangement of whole and half steps between each of the eight notes. Can you figure out the arrangement by using the two scales on the board?"

- + Allow time. S. should discover the pattern: whole, whole, half, whole, whole, whole, half. If they have difficulty, refer them to their paper keyboards. [4, 5, 7, 8]

- + Number the scale tones under each note; label each note with its letter name.

"Which scale tones (number) are half steps apart?"

- + S. should answer, "Three and four, seven and eight." Draw a bracket connecting these notes, and write an H below them. [5]

"Using the note numbers, how could we make a visual model which clearly shows that these notes are closer in pitch?"

- + Notate S. suggestions for models on the board. If they are unable to suggest any, write on the board the following: 1 2 3 4 5 6 7 8. [4, 8] {One S. asked in a puzzled tone, "What do you mean, a 'model?'" Another suggested spacing the numbers out.}

"How are scales named?"

- + S. should answer, "For their first (or last) note."

"Therefore, what scales have we on the board?"

- + S. should answer, "The C and G scales." [5]

- + Write an F scale on the board staff without a B-flat. Ask S. whether this scale will sound major. They should answer that it will not. Ask why it is not major. S. should answer that its whole/half step pattern is off. Write W and H below to confirm this as S. consult their keyboard diagrams. [5, 7, 8, 9]

- + Play the F scale on the piano without a B-flat.

"How can we correct the F major scale on the board?"

- + S. should answer that it needs a B-flat. [5, 7]

- + Play the F major scale with a B-flat.
- + Add sharps or flats to the C scale on the board, and ask S. to listen to the resulting scale.  
  
"These notes no longer sound 'major' unless we retain the major-scale whole- and half-step pattern."
- + Play many scales on the piano, starting on various notes; play some which are major, some which are modal, minor, etc. Have S. identify aloud whether each is major or not by its sound. [8]
- + Project overhead transparency of Peterson (1974, p. 60).  
  
"On what scale is the melody (top line of notes) of this hymn based? How can we find out? What clues do we have that help us know what scale a composer used to write a melody from?" [4, 5, 8] {One S. volunteered, "The B-flat scale," and another, "The F scale."}
- + Allow time for S. to attempt to respond. If they are unable to, continue:  
  
"One way to find out the scale is to take an inventory of all notes used and see which scale they form. Another way is to observe the final note of a song; songs usually end on the first tone of scale used. What is the name of the final melody tone in this hymn?" [6]
- + S. should answer, "F."  
  
"The F scale has been used to write this melody. In the F major scale, we have already discussed that a flat is necessary on the B to make the scale sound major (have the major whole/half step pattern). Every B used in this song. . ."
- + Point to and mark all of the Bs on the transparency.  
  
". . . also has to be flatted to make the melody sound major. It might be a lot of work to write in a flat by every B in the song, so do you see a shorthand system on the page which eliminates the need to do so?"
- + S. should observe that there is a B-flat symbol at the beginning of each staff of music (a key signature). [5, 7]  
  
"This group of sharps or flats found at the beginning of each staff is called a key signature. The performer just

has to remember to play all Bs flat. If he or she forgets, the song will not sound 'major.'" [4]

- + Demonstrate by playing the four-part hymn on the piano, minus B-flats. {A S. stated that she liked the "wrong" version the best.}

## LESSON 26--MAJOR SCALES; KEY SIGNATURES--November 6

Objectives--S. will be able to:

1. Name the key, given any key signature in Peterson (1974).
2. Write major scales in whole notes, in either clef, given the starting note, using accidentals and knowledge of the whole- and half-step pattern for major scales.

Materials:

1. Staff paper (one sheet of twelve staves each per S.)
2. Chalk staffliner
3. Chalkboard
4. Pencils (one per S.)
5. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one copy per row)
6. Handouts of inside back cover, Swanson, B. R., & Sannerud, D. (1977). Music fundamentals through folk song. Belmont, CA: Wadsworth Publishing Co. Inc. (one per S.)

Procedures:

- + Review briefly what whole steps and half steps look like on the keyboard, reminding S. that letter names should not be skipped on whole steps, just as no lines or spaces are to be skipped on the staff for whole steps. Remind them that one piano key, however, is skipped. Letter names are to be consecutive, as well.
- + Review the major-scale whole/half step pattern.
- + Distribute staff paper. Have S. notate in whole notes on either staff (T. specifies) the E, D-flat, and A major scales, using accidentals rather than key signatures. Ask them to identify the half steps which come between scale tones 3 and 4, 7 and 8 by circling these numbered notes. Remind them to place sharps or flats to the left of the notes. As they finish each scale, notate the answers on a staff drawn on the board. S. are to refer to their Swanson and Sannerud (1977) handouts for this activity. [2, 5, 8, 11]
- + Remind S. that there is a shorthand system for notating sharps or flats needed to make songs (or scales) sound major, called the key signature. Have S. derive a key signature for their worksheet scales, and notate them on the left side of their staff paper. Write them on

the board. Students may use the bottom space of the treble clef for F-sharp, etc. (The letter-name accuracy is more important here than the conventional placement pattern.) [8]

"If we wrote the descending major scale, would the pattern of whole and half steps be the same?"

- + S. should answer that the pattern will necessarily be backwards. If they seem puzzled, write the descending A major scale on the board with a key signature, notating W and H steps as before, and repeat the question. [5, 6, 8]
- + Pass Peterson (1974) hymnals around, one per row, and ask individual S. to name the scale used in hymn numbers quoted by the T. They are to look at the last melody note to do this. Confirm their answers in a duplicate hymnal. Include p. 50, p. 87, and 186. Ask S. what descending major scale is found at the beginning of p. 87. [8]
- + S. should answer, "D major scale."
- + Write all of the sharp key signatures on the board with their key names below them. Comment that songs with each respective key signature would be based on the scale which begins on the letter name listed below the signature. Thus, all major-key hymns with one sharp in the signature are based on the G major scale, etc. Tell S. that there is a system to determining the letter names given a sharp signature; ask them to try to figure out how the letter names (scale names) are related to the key signatures. Ask S. who already know the rule to refrain from answering. [4, 5, 7, 8, 9] {The S. who discovered the rule stated it as: "One letter name above the farthest sharp to the right."}
- + S. should derive that the key name is a half step above the last sharp on the right in the signature.
- + Repeat the above two activities with flat key signatures. The rule to be derived is that the key name is the same as the next-to-the-last flat in the signature. [4, 5, 7, 8, 9] {The same S. discovered both of these rules, stating them as: "Down four letter names from the last flat, or go back a flat."}

"Therefore, every key signature has a corresponding key name. That is, we can look at it and tell which scale was used to write that hymn. The first note of this

scale functions as a 'home' sound. The song should end on the key name to sound the most complete." [4]

- + Name the number of sharps or flats in various Peterson (1974) hymn key signatures. S. tell what the last melody note probably is, using the rules they derived. [8]  
{There was only time for one S. to do this activity.}
- + Assign Barnes Chapter 8 on the natural sign, and review. Remind S. that Chapter 7 on minor scales will be omitted.

{After class, one S. asked what he could do since he felt lost on today's material. T. suggested a review of the text, peer tutoring, and T. help. S. replied that it was like learning a foreign language.}

## LESSON 27--KEY SIGNATURES; SIGNS AND TERMS--November 8

Objectives--S. will be able to:

1. Name the key given any key signature in a hymnal.
2. List the seven sharps and the seven flats in order.
3. Demonstrate, give the symbol and/or abbreviation for, and define various signs and terms used in music.

Materials:

1. Transparency:
  - a. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. p. 35.
2. Chalkboard
3. Chalk staffliner
4. Piano
5. Graded McIntosh, E. (1955). Theory and musicianship, book one. New York: Carl Fischer, Inc. Worksheet 10 handouts.
6. Review for Exam No. 2--Fundamentals handouts (one per S.)
7. Handouts of first-place winner's hymn from hymn-writing contest, set to a teacher-written melody (one per S.)

Procedures:

- + Return and discuss graded McIntosh (1955) Worksheet 10 handouts on whole steps. Major problems occurred when letter names or lines and spaces were skipped, in identifying notes on the staff, and in notating notes on the staff.
- + Review briefly the rules for determining key name, given sharps or flats in the key signature. Write all sharp and flat signatures on board with G and B-flat named below their signatures. Write the rules for naming keys on the board (both flat rules). Notate the treble staff with the line/space letter names placed on the staff. On flat keys, circle the penultimate flats.
- + Ask S. to discover a pattern in the order of the sharps and flats used in key signatures by examining the board. They should discover that the sharps are always in the order FCGDAEB, and the flats BEADGCF. [4, 5, 7] {One S. noticed that the letter names are four letters apart.}
- + Ask S. to name on scrap paper the letter names affected by the key signature to which the T. points. Point to various key signatures on the board. Provide a verbal

check. [4, 5, 7, 8]

"How would you play the notes you just named on a piano keyboard?"

- + S. should answer that black keys generally would be used on these notes. [7]

"What are synonyms for key name?"

- + S. should answer, "Home tone, first scale tone, last melody note (usually)." [5]

"What is one possible key signature not already covered by the rules you discovered?"

S. should answer that key signatures with no sharps or flats is not covered as yet. [4, 8]

- + Project Peterson (1974) p. 35 transparency overhead. Have S. identify the key name using the flat signature rule. Remind them that they do not have to be able to see the exact lines/spaces on which the flats are placed as long as they can count the number of flats; when there are five flats, they will be BEADG. Write the key name (D-flat) on the transparency. Ask S. whether the "last melody tone" can be used to identify the key name (scale) in this instance. They should notice that it is not D-flat (the home tone); comment that the "last melody tone" rule for determining key is therefore not as reliable as the rules they derived today. Comment that the melody does not sound as final as if it ended on the home tone. Play the hymn twice with four parts; repeat twice more with the melody alone. On the repetitions, play the tonic note at the end first, then the mediant. [5, 6, 7, 8] {S. nodded upon hearing the finality of the tonic note.}

"Why couldn't all hymns be written in C major? It would seem to be easier!"

- + S. should answer that different keys are used to accommodate different ranges of voices, and to avoid being boring to the ear. [4, 5, 8]

"Why couldn't the key name just come from the last sharp or flat in the key signature?"

- + S. should answer that this tone would not be the home tone, that the song would not sound finished if it ended on the last sharp or flat, and that the key signature's



purpose is to make whole and half steps conform to the major scale pattern. If they have difficulty with this, ask them what information the key name gives. [4, 5, 8] {S. did have difficulty here; the latter question was answered by a S.: "The home tone or first tone of the scale." Another S. commented that the first scale tone is not the same as the last sharp or flat.}

- + Distribute Peterson (1974) hymnals, one per student. Have S. name the keys for p. 31-40 on scrap paper. After allowing time, ask if S. have specific questions about any page. If so, provide a verbal check for only these pages. [3, 11] {S. requested checks on #36, 38, and 40.}
- + Distribute Exam No. 2 Review Sheets. Remind S. that the Exam will be one week from today, November 15.
- + Distribute handouts of first-place hymn from the hymn-writing contest, now set to a tune written by T. Play and sing it once or twice, using an improvised piano accompaniment. Have S. sing it several times as T. accompanies on piano similarly. Ask S. what scale the melody is based on (C). Ask them if the hymn ends on the home tone (yes). Ask S. why the author's name was placed on the left side. [1--this hymn was produced in the October 20 class session.] {During the singing, T. asked S. to remember the rests on the last line when singing, and to sing words with sixteenth notes quickly and crisply. S. teased the hymn's author, saying he should perform it as a solo.}
- + Write the following terms, with their signs and abbreviations on the board, and define them verbally: [4, 6, 7]

REPEAT SIGN  
FIRST AND SECOND ENDINGS  
D. S. AL FINE, SIGN  
D. C. AL FINE

- + Comment that the above four terms are used by publishers to save space when songs contain repetition.

#### STACCATO/LEGATO

- + Notate several notes with staccato dots, and some with slurs on the board. Remind S. that dots beside notes lengthen them, unlike staccato dots, placed under or over notes.

## SLURS

- + Inform S. that slurs, in contrast to ties, connect notes on different lines/spaces.

{One S. will be in court on the day of the upcoming exam, and asked for an alternate time; T. arranged to administer the exam on the day after the scheduled date (November 15). A S. was in class today after six consecutive absences, and he asked for handouts he had missed, commenting that he had gotten notes from another S. T. agreed to supply them via his mailbox. In the hall after class, the S. who had authored the first-place hymn commented that the teacher-written melody was beautiful. A friend teased him about his shocked expression upon hearing he had the winning hymn. As of November 7, one S. left school after his being suspended for problems due to his planning to elope.]

## LESSON 28--KEY SIGNATURES; SIGNS AND TERMS--November 10

Objectives--S. will be able to:

1. Review and apply rules for naming keys from key signatures.
2. Demonstrate, notate the symbol and/or abbreviation for, and define various signs, terms, and conventions used in music.

Materials:

1. Chalkboard
2. Chalk staffliner
3. Piano
4. Handouts of first-place winner's hymn from hymn-writing contest, set to a teacher-written melody (one per S.)
5. Transparency:
  - a. The class original hymn
6. Leftover copies of all handouts from fundamentals section of the course
7. The holy Bible
8. Several paper towels, some wet and some dry, to clean off transparencies
9. Pencils (one per S.)

Procedures:

{Two visitors (guests of a S.) were present today.}

- + Write the bass-clef note names on a bass staff notated on the board. Remind S. that they may use fourth-line F as a reference point.
- + Present the key signatures for F-sharp major and A-flat major in the bass clef on the board. Ask S. to name the home tone aloud for each. Comment that the ordered flats and sharps are used the same way in the bass as in the treble. Refer S. to their keyboard diagrams. [7, 8--signatures in the bass clef]
- + Briefly review the order of the sharps and flats in signatures, writing the letters on the board above each of the two signatures notated on it.
- + Review briefly the terms presented in the last class. Present the Italian words for D. C. and D. S. al fine. Notate staccato and legato notes on the staff on the board, using the F major triad outline in each case.

Sing them on the neutral syllable "ba." Notate two tied Fs on the staff. Remark that ties lengthen sounds, and connect notes on the same line or space, whereas slurs are placed near notes on different lines and spaces, and affect the smoothness of the sounds. [4]

- + Have S. suggest a scripture reference (one verse). Write the words on the board. Add repeat signs, first and second ending symbols, D. C. al fine, and D. S. al fine (with sign) in turn. S. are to write on scrap paper the words of the verse as they would be performed in each case. Provide a verbal check. [2, 3, 4, 5, 7, 8] {The scripture suggested was Proverbs 3:5, and the notation on the board was as follows:

1. ||:Trust in the Lord||with all thine heart, and lean not to thine own understanding.
2. ||:Trust in the Lord with all thine heart;||<sup>11.</sup>and lean not to thine own understanding.<sup>12.</sup>
3. Trust in the Lord with all thine heart,<sup>Fine</sup>||and lean not to thine own understanding.<sup>D.C. al fine</sup>||
4. Trust in the Lord<sup>SS</sup> with all thine heart,<sup>Fine</sup>||and lean not to thine own understanding.<sup>D.S. al fine</sup>||

S. seemed to enjoy this activity, and performed the verses correctly.]

- + Write the following terms, with their signs and abbreviations on the board, and define them verbally: [4, 6, 7]

LARGO, ANDANTE, MODERATO, ALLEGRO, PRESTO

- + Comment that these tempo terms are placed above the first measure in choir music (but are generally not found in hymnals). Ask whether these are notated slow to fast or fast to slow on the board. S. should answer, "Slow to fast." Comment that presto in general conversation means something is about to happen quickly.

RITARD, RALLENTANDO, ACCELERANDO

- + Comment that these also affect tempo, but refer to

only specific portions of a song. They are placed in the measure where the tempo change starts, under the notes. Remind S. that a retarded person is sometimes considered slow, and that the car accelerator helps you go faster (and get a speeding ticket!).

PIANO/DOUBLE PIANO/TRIPLE PIANO, FORTE/DOUBLE FORTE/TRIPLE FORTE, MEZZOPIANO, MEZZOFORTE

- + Comment that in 1709 Christofori invented a keyboard instrument called the pianoforte, so named because for the first time, both soft and loud could be played on a keyboard instrument. These terms are Italian for "soft" and "loud" respectively. The symbols may be placed either over or under the staff, depending on the music.
- + Comment that dynamics (loudness) symbols are in effect until the next one occurs.

CRESCENDO, DECRESCENDO, DIMINUENDO

- + Remark that the symbol for crescendo "opens up," while the decrescendo symbol "closes gradually."
- + Relate the words "decrease," "diminish," and "dim" to the last two terms.

THE NATURAL SIGN

- + Notate G-sharp, G-flat, and G-natural on a treble staff on the board. Have S. name these notes, then write the names beneath each. Sing these notes.
- + Comment that all white keys on the piano could have natural signs after their letter names, but that musicians tacitly understand that unless otherwise altered with sharps or flats, all notes are natural; this saves marking every note. Naturals cancel sharps or flats.
- + Accompany S. as they sing the class hymn (review).
- + Inform S. that they are going to use these signs, terms, and abbreviations, and those presented in the last class, to make their hymn more interesting. Project overhead transparency of the class hymn.
- + Caution S. not to mark on their class hymn handouts yet. With an overhead marker on the transparency, notate the signs, terms, and abbreviations listed above (and those covered in the last class), and S. perform the music as

called for by the symbol, using only one or two at a time. S. are to experience the meaning of the signs, terms, or abbreviations from their performance. [4, 5, 7, 8] {S. suggested changes after this performance. T. made the alterations on the transparency.

- + Distribute pencils.
- + Ask S. to devise a suggested dynamics, tempo, and articulation plan for their class hymn. S. notate the plan in their handouts. Collect these. [2, 3, 4, 5, 7, 8, 9, 11] {One S. wanted to notate a repeat with different dynamics the second time; T. showed him how to indicate this. Another wanted to keep her paper until the next class, stating that she was not finished and complaining that she needed to hear it first. T. asked her to turn it in anyway; many others were not finished, and time would be allotted in the next session to do so.}
- + Offer leftover copies of all fundamentals handouts given in this section of the course to S. who may have missed getting them. These may be used to help prepare for the exam, but may not be turned in for a grade. Inform S. that T. will correct any worksheets they wish to complete, however. [11] {Several S. availed themselves of the handouts.}
- + Comment that the next class will be used as a review for the upcoming exam.
- + Assign Barnes Chapter 10.

## LESSON 29--REVIEW AND SYNTHESIS--November 13

Objectives--S. will be able to:

1. Complete their dynamic/expressive plan for the class hymn.
2. Demonstrate knowledge of all material covered since the last exam.

Materials:

1. Review for Exam No. 2--Fundamentals handouts (one per S.)
2. Class hymn handouts with partially completed dynamic plans (collected at end of last class)
3. Copies of Quizzes 1, 2, and 3 (teacher-written) from Spring 1989 semester (one per S.)
4. Pencils (one per S.)
5. Chalkboard

Procedures:

- + Distribute the class hymn handouts with partially finished expressive plans from the last class session. Remind them to include dynamics, tempo, and articulation markings; write all of the options on the board (p, pp, ppp, f, ff, fff, mp, mf, crescendo, decrescendo, staccato, legato, and tempo terms). Play the hymn four times on the piano. Allow 15 more minutes for S. to complete these. Collect the papers. [1, 2, 3, 4, 5, 6, 7, 8, 11]
- + Tell the following riddle, and ask S. to try to figure out the answer ("one sharp" and "two flats"). If they are unable to, do not provide the answer; ask S. to discover the answer before the exam. [2, 3, 4, 5, 6, 8] [Two S. were able to answer.]

"To understand this riddle, you have to know your key signatures. A musician sent out party invitations to his friends. On the line which said 'time' he wrote simply 'G major.' What time were his friends supposed to come? One guest called him and said he was sorry to be late, but he had B-flat major. What did he mean?"

- + Begin review for second major exam by having S. write on scrap paper the counting for known rhythms as written on the board. Provide a verbal check. [2, 3, 5, 7] [One S. asked whether to use the "1, 1, 1" version or the "1, 2, 3" version; T. answered the latter. Rhythms

notated were as follows:}



- + Distribute pencils.
- + Distribute handouts of Quizzes 1, 2, and 3 from Spring 1989 semester, omitting the pages on locating notes from the staff on the keyboard. Inform S. that they may use any notes or books they like, that they will not be graded, that the quizzes provide a review of the Barnes chapters, and that they should ask T. for help on any section. Allow the rest of the class period for S. to complete the quizzes. Work with individual S. who request help, moving to their desks. [1, 2, 3, 5, 7, 11] {Only seven or eight S. requested help, and one of these required repeated help on every question attempted.}
- + Remind S. to add to the review sheet questions a review of the handouts given regarding hymn evaluation from Appalachian Bible College, and notes from the Bob Jones University article. In addition, remark that material covered in today's review did not include location of specific notated staff pitches on the keyboard; S. may use previous worksheets to review this material.
- + Ask S. whether there are any questions on the Review for Exam No. 2 handout they would like to discuss.

{One S. (another ES) withdrew from school as of November 6, and T. got notice of it today.



## LESSON 30--EXAM NO. 2--November 15

Objective--S. will be able to:

1. Demonstrate current music achievement via Exam No. 2, which covers material on music fundamentals and evaluating hymns.

Materials:

1. Exam No. 2--Fundamentals (one per S.)
2. Pencils (one per S.)
3. Berglund, R. D. (1985). A philosophy of church music. Chicago: Moody Press.
4. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.

Procedures:

- + Display the Olson and Berglund texts. Assign Olson Chapters 1 and 2, 10 and 11. Remind S. to bring the Olson text next time.
- + Distribute pencils.
- + Distribute Exam No. 2--Fundamentals. Remind S. to read the directions, to mark only one answer, and to make a best guess when they are unsure. [T. coded the exams on to computer answer sheets at a later time. The first S. to finish used 25 minutes. Seven or eight were still working when the bell rang. One S. asked, "Don't we get time to finish?" T. replied that time was up, but allowed her five more minutes. The S. did not say a word when she left.]

## SECTION THREE OF COURSE: SONGLEADING

## LESSON 31--SONGLEADER QUALIFICATIONS--November 17

Objectives--S. will be able to:

1. List qualifications for effective congregational song leaders.
2. List techniques for effective song leadership.
3. Discuss why they need to learn conducting techniques.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada: Prairie Bible Institute.
2. Sims, W. H. (1959). Song leading. Nashville, TN: Convention Press.

Procedures:

- + Remind S. that research papers are due before Thanksgiving break.
- + Inform S. that the exams will be graded and submitted to them as soon as possible.
- + Begin Songleading section of the course as follows:  

"The skills section of this part of the course will take place on December 11 and 13. You will be drawing numbers to see who goes when. This is going to be part of your total grade. You will be videotaped as you conduct several hymns to a cassette tape, and you will be able to see the videotape in the library media center afterwards. The written conducting test (Exam No. 3) is December 15 (the last class day), and will be another part of your total grade." [3, 11] {After class, one S. asked whether they would be choosing their own hymns, or if T. would; T. answered the latter.}
- + Tell two jokes, and explain their relevance as follows:  

"A long time ago, there were Jews living in Italy. The Italians and Jews did not get along very well, and one day the Italians asked the Pope to banish all Jews from living there. He did so; however, the Jews sent a delegation to him to try to negotiate a plan for them to remain there, because they considered it their home.

He agreed that if they would sent their wisest rabbi to meet with him, and if the rabbi could answer three nonverbal questions nonverbally and correctly, then the Jews could stay. The Jews agreed to this.

- + (Do not make the following gestures:) [6]

"The great day arrived; all the bishops and cardinals were there to watch. The Jews' wisest rabbi was present to face the Pope. The Pope said, 'Here is my first question.' He swept one arm above his head in an arc. The rabbi thought for a moment, then pointed to the palm of his hand. Surprised, the Pope said, 'You have answered correctly. Here is my second question.' He pointed one finger upward. The rabbi responded by pointing two fingers upward. Again the Pope said he was correct. Lastly, the Pope took out an orange; after a pause, the rabbi took out a piece of unleavened bread. Astonished, the Pope said that this too was correct. Elated, the rabbi went back to his people to inform them that they would be allowed to stay in Italy.

"Meanwhile, the bishops and cardinals wanted to know what the questions and answers were. They were greatly impressed by the profundity of the occasion. The Pope, repeating each gesture, explained that first he had indicated that God is in the heavens above. The rabbi had replied that God is also on the earth. The Pope had then gestured that there is only one God. The rabbi's answer was that there was also the Holy Spirit. His last question was that the earth is round, and the rabbi's unleavened bread signified that the earth where we stand is also flat. The audience was awed!

- + Make the gestures above.

"By now, the rabbi had returned to the Jews, who also wished to know the meaning of the exchange. 'Well,' the rabbi explained, 'first he said, "I want you all to get out!" I answered, "We're staying right here!" Then he said, "I'm going to poke your eye out!" I answered, "I'm going to poke both of yours!" Then he took out his lunch and I took out mine!'

"What do you think is the point of this story relative to conducting?"

- + S. should answer that gestures can be misleading or be misunderstood. [4, 5] {The one EN student in the class answered this.}

"When we conduct, our gestures need to clearly demonstrate what we want the singers to do.

"Here is another joke about conducting. It is about one of those churches in which everything is chanted. One day, the minister got up and chanted, 'I make \$800 a month and that's not enough.'

+ Chant this.

"Then the assistant minister got up and chanted, 'I make \$1000 a month and that's not enough.' Finally, the music minister got up and chanted, 'I make \$5000 a month and that just goes to show you there's no business like show business.'"

+ Chant the first phrase, and the first part of the second phrase, singing the last six words to the tune of "There's No Business Like Show Business."

"What do you think is the point of this story?"

+ S. should answer that the joke emphasizes that the music ministry should not be considered 'show biz' or entertainment, but as a valid ministry. [4, 5] {The same EN student answered this.}

"Why do you need to know how to conduct?"

+ Elicit from S. that the skill is useful in many areas of ministry: with adults, youth, children, on mission fields, in school classrooms, in small or large churches. Also, elicit that churches in which they will be employed may or may not have a separate music minister; even if they do, there may be times when the music minister is sick or on vacation. [4]

"Women are needed for conducting ministries when there are no qualified men, or for teaching children, etc. There are more and more opportunities for women in such positions."

+ Ask S. to list 10 qualifications for effective congregational song leaders. Ask S. to give one item from their lists, and explain or justify the item; go down each row for S. to answer. They are to volunteer only items not already listed by others. As S. present each item, other S. are to make a note of any they failed to list on their own papers. Ask S. what the most important qualification is. [2, 3, 4] {S. listed salvation as the most important item.}

- + Elicit from S. any of the following material, if they fail to mention it: [2, 3, 4, 6]

Willingness to accept the responsibility

Dependability

Poised, at ease (no distracting mannerisms)

Willingness to plan worship programs with worship leaders by correlating moods, scriptures, themes, atmosphere of music and message

Willingness to practice with accompanists and special singers (this does not mean handing a list of hymn numbers to be sung to the organist or pianist right before the service begins, and implies that special singers should be screened as to music chosen, appropriateness of style, etc.) {T. commented that the College screens music used in Chapel services. One S. asked how could one do so tactfully in a church setting; another S. commented that his pastor screens all taped accompaniments.}

Leadership qualities

Imagination, creativity; finds new ways to do things, avoids boredom and sameness in music worship.

- + Have S. list some ways to inject variety in the song service. For example, sing rounds, have just men or just women sing, or everyone under 21 sing a verse alone, or add other parts. Also, sing directly from the Bible, sing choruses without books, sing a capella, add wind instruments to accompany or introduce a hymn, whistle the chorus. [4]

Appealing attire, not distracting

Sincerity; believes in what is sung

Musicianship; that is, knowledge of the message of the song texts, and of how the music should be sung to convey that message

Selects a variety of music; uses all parts of the hymnal; teaches new songs; plans the program so that there are not three slow songs in a row, or three fast ones {The Chapel song leader (immediately after this class session) today led a new hymn, commenting that if S. did not learn new songs here, they would be unlikely to teach them to their future congregations.}

Smooth style, knowledge of music and conducting skills

Pleasing approach

Enthusiastic

Knowledge of Christ as Savior

{An interesting discussion ensued, concerning the

stereotyping of performers as "bad" or "good" on the basis of only part of their repertoire, and submitting to pastors' authority, given a scenario in which the pastor asks the song leader to book a group against which he/she has convictions.}

- + Ask whether song leaders should always choose songs that people know. Ask whether song leaders could/should find out what will "go," as to people's likes/dislikes or preferences, and how much this should affect song choice. Ask S. whether song leaders should practice in advance for each service. [3, 4, 6] {The general feeling about these questions appeared to be, "No," "yes, very much," and "yes," respectively.}

"What are techniques of effective song leadership?"

- + Present the following (Sims, 1959): [4]

Make clear which verses will be sung before singing begins  
 Make clear how the verses are to be sung (men only, a capella, etc.)  
 Cut-offs should be clear so that everyone stops at the same time  
 Holds should be clear so that everyone will hold the same amount of time  
 Force accompanists and singers to follow the tempo set; if they do not, stop between verses and indicate that they should go faster or slower  
 Reflect the spirit of the song in facial expression

- + Assign Olson Chapters 3 and 12.

{The "problem" S. was present after several absences, and said, "Me?" when T. called on him for a song leader qualification. He and two other S. talked throughout class. T. looked pointedly at them several times. Their individual contributions were worthy, and T. reinforced them verbally. They were just acting "cool" for their peers, probably.}

LESSON 32--SONGLEADING: PRELIMINARIES AND PRINCIPLES; THE  
THREE-POINT PATTERN; THE BASIS OF THE SONG  
LEADER'S MINISTRY; THE SONG LEADER AND HIS  
LEADERSHIP--November 20

Objectives--S. will be able to:

1. List elements of proper conducting stance.
2. Define and demonstrate: preparatory beats, cut-offs, ictus, rebound, downbeat, metered holds, and three-patterns using hymns in three-four meter.
3. Tell on what beat the singing begins, and what the preparatory stroke will look like, given a hymn in three-four meter.
4. Cut off appropriately after final holds in hymns in three-four meter.
5. Conduct given hymns in three-four meter while singing, with one hand only.
6. List four purposes of congregational singing.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Sims, W. H. (1959). Song leading. Nashville, TN: Convention Press.

Procedures:

- + List the elements of proper stance as follows (Sims, 1959): [4, 6]

Firm wrist

Flexible elbows, not pinned to body, but not too far out; palms should almost face the floor {One S. asked T. to demonstrate; T. did so.}

Fingers close together; avoid "Dracula hands" or the "teacup position"

Conduct in front of the body, not too far to one side

Maintain eye contact; do not bury face in music; eye contact especially is needed at the beginning and end, on holds, and for changes in tempo

Avoid moving around on the podium, unless to especially draw attention; avoid rocking back and forth

- + List aloud the four purposes of singing according to Olson (1986, p. 68). [4, 6]
  - + List personal attributes Olson (1986, p. 69-71) S. failed to list in the last class session. Make no further comments. [3, 4]
  - + Have S. read Olson (1986) p. 72 silently. Comment that music leaders should have a positive impact on the planning of new church auditoriums with a view to musical acoustics. [2, 3, 10]
  - + Have S. stand up and practice their stance, using the elements of proper stance given today. [4]
- "According to Olson (1986) p. 6, which hand is used for conducting the beat pattern, even for left-handed people?"
- + S. should answer, "The right hand." [2, 3, 5]
- "The preparatory or prep beat is a stroke which always precedes the actual beginning of a hymn. It is one beat given the singers in which to take a breath and get ready to sing. It sets the tempo or speed desired." [4]
- + Give prep strokes at several tempi, and count aloud a measure of four at the tempo given. Ex. "One, two, three, four." [4, 7]
- "What does Olson (1986) say on p. 7 regarding fanciness of patterns, facial expression, the need for an understanding of the music, and being a leader?"
- + S. answer from the excerpts listed below:
    - "Too much fanciness. . . style of conducting."
    - "To the extent. . . will be limited." {T. suggested lifting the eyebrows.}
    - "You need a thorough. . . understanding of the music."
    - "Do not expect. . . not a follower." [5, 7]
  - + Have S. define the metered hold mentioned on Olson (1986) p. 8. Demonstrate it. [7]
  - + Read aloud the following excerpts from Olson (1986):
    - p. 8 "To end a verse. . . the previous note."
    - "The cutoff motion . . . final."
    - "At the moment of cutoff. . . tying a bow."
  - + Draw the three-pattern on the board with dots and numbers at the ictus points. Identify it verbally as the three-



pattern.

"The downbeat is the accented or heaviest beat. It comes after the barline in music, and should look heavier when you conduct." [4, 6, 7]

- + Count aloud, "ONE, two, three," with stress on the accent. [6]

"The ictus is the actual location of each beat, illustrated with dots on the board diagram. When conducting the ictus, you should 'strike' the beat at each number. The observer should see a 'click' of the wrist at each dot." [4, 6]

- + Demonstrate three-patterns with and without icti.

"The rebound is the connection of each beat. It is illustrated by everything else on the diagram. The rebound should be smooth and graceful, as though you conducted with your hand under water and were pushing your hand through the water's resistance."

- + Have S. draw eight three-patterns on scrap paper, then conduct them. Have them darken the downstrokes. Repeat the conducting with a clap on each accented beat (hold left hand palm out to receive right hand claps on beat 1 of each pattern). S. repeat this without claps. [2, 7, 8]
- + Have S. look at the incorrect patterns on Olson (1986) p. 13. Ask S. to verbalize what is wrong with each one. [2, 6, 7]
- + Have S. conduct eight measures of three-patterns correctly. Check them for downbeat emphasis, icti, and rebound smoothness. [8]

"Use the three-pattern for hymns in the following meters: slow three-four, fast nine-eight and nine-four, slow three-two.

"If the preparatory beat is always one beat before the singing is to begin, and we use dotted lines to denote preparatory strokes, how would you notate the patterns for the following cases?"

- + Draw measures of three-four in quarter notes, with measures beginning on beats 2, 3, and 1 respectively. Below that, write "sing on 2," "sing on 3," etc. Have S. suggest how the diagram should look for each

case, then draw each on the board. [4, 6, 7]

- + Have S. stand and conduct as a class Peterson (1974) p. 272 "The Solid Rock," p. 1 "O, Worship the King," p. 6 "Come, Thou Almighty King," and p. 40 "Great Is Thy Faithfulness." Count aloud a whole measure, with S. coming in on appropriate beats with prep strokes and breaths. S. sing as they conduct one verse of each. They are to hold and cut off the final notes after discovering how long the holds are to be and reviewing the gesture for a hold and a cutoff. Fermatas are to be ignored. (These hymns are all in three-four meter.) [2, 3, 5, 7, 8] {T. manually corrected one S. pattern by grasping his wrist; he had been going to the left on beat 2. T. verbally reminded S. about icti, pattern direction, eyebrows up, and to sing.}
- + Assign Olson Chapters 4 and 13. S. are to also practice the hymns conducted in class today at home in front of a mirror.
- + Ask S. to bring Peterson (1974) hymnals every day.

{One S. asked whether exams were graded yet; T. replied that they were not, because of her being sick. After class, the S. who had been manually corrected asked what he had been doing wrong; T. explained that direction of stroke 2 was backwards. Another S. asked how to execute holds; specifically when did the palm go up? T. explained. One S. who was absent on exam day will take a make-up tomorrow.}

LESSON 33--SONGLEADING: THE THREE-POINT PATTERN; THE FOUR-  
POINT PATTERN--November 22

Objectives--S. will be able to:

1. Demonstrate and describe the field of beating.
2. Define and demonstrate: preparatory beats, cut-offs, ictus, rebound, downbeat, metered holds, and three-patterns using hymns in three-two meter.
3. Tell on what beat the singing begins, and what the preparatory stroke will look like, given a hymn in three-two meter.
4. Cut off appropriately after final holds in hymns in three-two meter.
5. Conduct given hymns in three-two meters while singing, with one hand only.
6. Practice and review conducting skills in three-four and three-two meters while singing, one verse, conducting as a class. Today, the piano will be used to accompany the conducting and singing. Hymns are chosen by T., who accompanies and critiques the conductors.
7. Add hymns in four-four meter to their repertoire, determining the proper preparatory strokes, and length of final holds. S. will "mirror" conduct, that is, conduct the beat-pattern with both hands on hymns requiring both the three- and four-patterns. Hymns chosen will have varying anacruses.

Materials:

1. Graded Exam No. 2--Fundamentals papers
2. Corrected original hymns from October 20 class session
3. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
4. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
5. Chalkboard
6. Piano

Procedures:

- + Distribute graded Exam No. 2 papers and original hymns. Discuss any question S. have. Collect the exam papers.
- + Read aloud Olson p. 6 regarding eye contact. [4]
- + Read aloud the following excerpts from Olson (1986):

p. 8 "The final release. . . imaginary next beat."

p. 9 "In congregational singing. . . or both." [4, 6]

"Olson calls the rebound 'follow-through.'"

- + Remind S. verbally of the three three-patterns with different prep strokes as a review. Remind S. what the icti are, and why they are important. Remind S. of proper stance. [6]

"Listen and think about when the prep beat should be conducted relative to the introduction. What is the rule for doing this?" [4]

- + Play piano introductions to each three-pattern hymn practiced by S. as homework (Peterson, 1974, p. 272, 1, 6, 40). S. as a class, come to attention at the appropriate time during the piano introduction, give prep strokes, and conduct one verse of each hymn. S. also hold and cut off the final notes. Ask S. to stand at various times in this lesson when they conduct. [2, 3, 5, 7, 8]
  - + S. should derive the rule that prep strokes come on the last beat of the introduction.
  - + Review the meaning of the three-two time signature. Notate a measure of three half notes, and ask S. how the notes should be counted. [4, 7]
  - + Have S. conduct Peterson (1974) p. 46 "O, For a Thousand Tongues" as in the previous activity. (This hymn is in three-two meter.) [2, 3, 5, 7, 8]
  - + Draw the four-pattern diagram with ictus dots and counts on the board. Identify it verbally as the four-pattern.
- "Accent the first beat (downbeat) with a heavier stroke."  
[4, 6, 7]
- + Count aloud, "ONE, two, three, four," with stress on the accent. [6]
  - + Demonstrate four-patterns with and without icti.
  - + Have S. draw eight four-patterns on scrap paper, with darkened downbeats. Have them conduct these with claps on the first beats. Eliminate claps, and have S. mirror the right hand with the left (both hands doing the beat-pattern). [2, 7, 8]

- + Ask S. for which meters the four-pattern is used, what directions each stroke travels, and what to remember when conducting the second beat. To answer, S. consult the following excerpts from Olson (1986):  
p. 15 "The time signatures. . . twelve-eight."  
"The motions for . . . right, and up."  
"Take care . . . your body." [5, 7]
- + Have S. conduct four measures of four, and four of three. Ask S. to also conduct three- and four-patterns alternately. [8]
- + Draw measures of four-four in quarter notes, with measures beginning on beats 1, 2, 3, and 4 respectively. Below that, write "sing on 1," "sing on 2," etc. Have S. suggest how the diagram should look for each case, then draw each on the board. [4, 6, 7]
- + S. practice conducting each preparatory stroke as T. counts one measure aloud. [8]
- + Have S. suggest which board pattern with dotted prep strokes is appropriate for the beginning measure of Peterson (1974) p. 198 "Power in the Blood." Count aloud the first measure, and accompany the singing on the piano. Repeat with mirror-conducting. [2, 3, 5, 7, 8]
- + Assign Peterson (1974) p. 272, 1, 6, 40, and 198. S. are to practice conducting these in front of a mirror.

# LESSON 34--SONGLEADING: THE SONG LEADER AS MASTER OF CEREMONIES--November 27

## Objectives--S. will be able to:

1. Conduct hymns with piano introductions, coming to attention and conducting prep strokes at the proper moment.
2. Add a "breath" on the preparatory strokes, improve their icti, stance, eye contact, and security on beat-patterns.
3. Discuss aspects of the songleader as a master of ceremonies according to Olson.

## Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano

## Procedures:

- + Remind S. that there are two full class weeks before the conducting skills and written tests.
- + Draw the three- and four-patterns with icti and counts on the board as a review.
- + As a review of three-two meter conducting, have S. conduct Peterson (1974) p. 46 and 56 at their seats.
- + Describe mirror conducting. Have S. conduct four measures of four-patterns, and four of three-patterns, using one hand. S. repeat and mirror. [6, 8]
- + Have S. conduct at their seats the following hymns from Peterson (1974): p. 198 "Power in the Blood," p. 176 "Break Thou the Bread of Life," and p. 32 "Blessed Be the Name." Count aloud the first measure, and accompany the singing on the piano. Repeat with mirror-conducting. S. will stand sometimes during today's lesson. [2, 3, 5, 7, 8]
- + Introduce the term "compulsion" relative to conducting, and describe preparatory beats with and without breaths.

State that the former have stronger compulsion. [6, 7]

- + Have S. conduct the following hymns in Peterson (1974), one row of S. at a time: p. 272, 1, 6, 40, and 93. Ask S. how the prep beat will look if mirrored for p. 93, and draw the initial pattern on the board (prep is on the second beat). S. are to add a prep "breath" and come in at the right time given a piano introduction. [2, 5, 9, 11]
- + Ask questions which require S. to answer with the following material from Olson (1986) Chapter 12, "Song Leader as Master of Ceremonies," starting with p. 73: [2, 7, 10]
  - Speak distinctly. (For example, ask, "How should song leaders speak?")
  - Avoid speech tics such as "Ah," "Okay," "You know."
  - Plan and practice any comments you will make before the hymns.
  - Avoid calling off the number of the next verse to be sung between verses; instead, use fingers silently to indicate the verse numbers.
  - Avoid omitting verses; often the texts build to a climax or make better sense as a whole.
  - Avoid saying "Sing verse 2 as the last."
  - Announce verses which will be omitted before starting to sing.
  - Avoid reannouncing hymn numbers for latecomers.
  - Use a capella singing judiciously, for quiet or meditative texts.
  - Avoid saying, "Pick up the tempo;" a wrong tempo is probably your fault!
  - Avoid saying, "Sing louder;" people do not become more spiritual nor the singing more uplifting necessarily by singing more loudly.
  - Avoid saying, "Think about what you are singing." This implies that they were not. Be an example of thoughtful, sensitive consideration of the text.
  - Having the congregation stand when singing encourages reverence to God, and makes it easier to breathe when singing. Allow enough time for the elderly, infirm, and those with small children to rise.
  - Do not have people stand between verses.
  - If making remarks about the hymn, relate them to scripture if possible, and prepare the remarks.
  - Avoid saying, "Thank you for that fine singing."
    - Praise and worship should be directed toward pleasing God, not men. {One S. asked whether the average congregation member would take the remark this way; T. asked what the S. thought, since he was an average congregation member. S. replied

that he did not believe the statement would be a problem generally.]

When announcing guest soloists, write down their name (phonetically if necessary). Discuss with them the parts of the service affecting them. Be sure you know their official title(s). Mention any connection between them and church members.

- + Comment that some churches are less formal, and may disagree with Olson's statement that song leaders should not suggest that the congregation "sing louder." Ask S. whether song leaders should conduct during the invitation. {Just as the bell rang, a S. stated that song leaders should not conduct then, because it would be too distracting.}
- + Assign Olson Chapters 14 and 5 (reading). S. are to also practice conducting Peterson (1974) hymns previously assigned using three- and four-patterns.

{A S. came by the office after class to express concern over the failing grade he had received on Exam No. 2; he stated that he knew the material, but had felt there was not time to complete the exam. He commented that he is a slow reader, and that on the previous exam he had received a grade of B. The T. commented that part of fundamentals is building up a degree of facility and speed, that approximately eight students were also "not finished" on exam day, and asked whether he had completed the text (he had). The T. mentioned that some of the same questions would appear on the final, and to help him gain practice and speed several worksheets were given him, with offers to "grade" them. The student's exam was discussed, reviewing each incorrect item.}



LESSON 35--SONGLEADING: THE TWO-POINT PATTERN; PLATFORM  
ETIQUETTE AND DECORUM--November 29

Objectives--S. will be able to:

1. Add hymns in two-four meter to their conducting repertoire, conducting with one hand or mirroring, at their seats.
2. Conduct hymns in two-four with piano introductions.
3. Draw preparatory diagrams for hymns in four-four meter which start on various beats.
4. List steps in determining preparatory strokes for hymns.
5. Explain six-eight meter. They will describe common rhythmic figures in six-eight meter. They will conduct hymns in fast six-eight meter which start on the first beat of the measure, using two-patterns.
6. Summarize key points in platform etiquette and decorum, according to Olson.
7. Review two-, three-, and four-patterns, and continue developing facility in conducting them.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano

Procedures:

- + Ask S. whether song leaders should conduct during invitations. Comment that sometimes the song leaders are expected to counsel those who come forward, thus being unable to conduct. State that song leaders could stand off to one side and sing only. Ask S. opinion on having only the organ to accompany invitational hymns. Comment that song leaders are like traffic cops: their purpose is to start and end the singing, and coordinate the instruments. [4, 6]
- + Draw the two-pattern on the board with dots and counts; ask S. to identify the pattern and to list the meters for which it is used: two-four, two-two, fast six-eight, and fast six-four. Refer them to Olson (1986) p. 17 if necessary. [4, 5, 7, 8, 10]

"Accent the first beat." [4, 6, 7]

- + Have S. draw several two-patterns on scrap paper, with darkened downbeats. Have them conduct eight measures of two-patterns, then repeat with clapped accents. Have S. repeat with mirrored patterns, and at various tempi: fast, slow, slow to fast, fast to slow. [2, 6, 7]
- + Notate measures of two-four meter with various anacruses. Have S. suggest the appropriate diagram relative to prep beats, then draw each on the board. [4, 6, 7]

"Which pattern should be used to start Peterson (1974) p. 370?" [4, 7]

- + S. should answer, "The one with a prep stroke on beat 2."
- + Draw four eighth notes on the board in two-four meter, writing counts below. "The first measure looks like this."
- + S. conduct with varied piano introductions (T. start a different place for introductions), varied tempos, mirroring sometimes, Peterson (1974) p. 370 "Count Your Many Blessings." T. critiques, mentioning strong or weak areas of the class in general. [2, 3, 5, 7, 8, 9, 11] {One S. asked how to conduct the traditional ritard on the last line of the hymn. T. had class conduct the chorus again with a ritarded beat pattern in this place.}
- + Remark that the two-pattern should not look diagonal. Draw such a diagram on the board.
- + Comment that the four-pattern should generally not be substituted for the two-pattern; ask S. why not. S. should answer that the accents are not the same. Notate two measures of quarter notes in two-four meter on the board, and draw two patterns below each measure, and arrows to show the direction of four-pattern strokes below that. Remark that the second measure accent is not clear if the four-pattern is used. [4, 8]
- + Ask S. to compile a list of steps for determining preparatory patterns. Write their consensus list on the board. Elicit the following:
  1. Look at the time signature.  
Decide on appropriate pattern to use.
  2. Look at the first measure.  
Decide on what beat the singing is to begin.
  3. Give one beat before that as a prep beat.
 [2, 4, 8, 9]

- + Ask S. to draw preparatory-stroke diagrams on scrap paper for each hymn listed below, and then conduct each hymn, with piano introduction. Notate the first measure rhythm of each on the board with counts below, and draw the diagrams after S. do so. [2, 7, 8]

Peterson (1974)

- p. 181 "Onward Christian Soldiers" (use R. H. only)
- p. 27 "I Sing the Mighty Power of God" (use R. H. only; singing begins on 4)
- p. 389 "I Am Resolved" {T. notated the dotted-eighth-sixteenth figure on the board, commenting that the figure is equal to one quarter note.}
- p. 290 "Be Still, My Soul" (singing begins on 2) {T. reviewed the meaning of double whole notes, used on the last word, and asked S. how long the final note was; they answered, "Five beats."}

- + Ask S. to explain six-eight meter. They should answer that it means that each measure will have six beats, and that eighth notes are counted as one beat. [3, 4]
- + Write the meter signature on the board; out from the 6, write "beats/measure," and out from the 8, notate an eighth note = 1.

"There will be six eighth notes or their equivalent per measure. In six-eight meter, how many beats do the following notes get?"

- + Draw an eighth note, a quarter note, and a dotted quarter note on the board. S. should answer "One, two, and three," respectively. [4, 5, 7] {On the dotted quarter, T. reminded S. that the dot adds an eighth note, making the note equal to three eighths.}

"Common figures seen in six-eight meter are three eighths with beams or flags, the quarter-eighth pattern, and the dotted-eighth-sixteenth-eighth group."

- + Notate these on the board with counts below.

"In six-eight meter, the accents occur on beats 1 and 4. Therefore, at a fast tempo, instead of having to show all six beats in our pattern, which would be awkward, we condense the pattern to a two-pattern, showing only the accented beats." [4]

- + Demonstrate by conducting a six-pattern, then a two-

pattern while counting aloud, "ONE, two, three, FOUR, five six" at a lively tempo. [4]

- + Notate six eighth notes on the board with counts below; make the "one" and "four" larger.
- + S. conduct by rows as before, using Peterson (1974) p. 349 "There Shall Be Showers of Blessing," and 441 "Love Lifted Me." (These hymns are in fast six-eight.) Notate the first measure of p. 441 on the board with counts. [2, 3, 5, 7, 8, 11]
- + Elicit the following material from Olson (1986) Chapter 13 on platform etiquette and decorum by asking questions; refer S. to p. 77-78 if necessary. [2, 3, 6, 10]

Dress conservatively. (For example, ask, "How should song leaders dress?")

Ladies on the platform should cross their legs at the ankles only; men may cross their legs, but should avoid the "figure 4" position. Sit up straight; when standing, keep feet slightly apart, one ahead of the other.

Avoid annoying habits such as stroking the hair, putting hands in and out of pockets, needlessly rearranging things on the podium, or clutching and leaning on the podium.

Do not whisper to other platform personnel unless it is an emergency.

The order of leaving the platform is as follows:

Ladies first, guests first, performers before accompanists (unless the latter is female). (For example, quiz S. on several situations, such as, "What if you have a female soloist, and a male accompanist: who leaves first? What if you have Sandy Patti as your guest soloist, and one of your 'homefolks' accompanies? What if you have a male singer with a female accompanist?")

If the accompanist starts the wrong hymn, do not look over accusingly at him/her. Instead, restate the hymn number to everyone.

Look interested in the speaker or singer while on the platform (and always!).

- + Assign reading in Berglund Chapter 8 through p. 96, and in Olson Chapters 6 and 15. Also, S. are to practice conducting Peterson (1974) p. 142, 268, 349, and 441 as done in class, plus hymns previously conducted in class (p. 370, 181, 27, 389, 290, 479, 87, 46, 56).

{One S. was suspended from attending class today. He subsequently withdrew from school.}

LESSON 36--SONGLEADING: THE TWO-POINT PATTERN; THE  
ANACRUSIS AND FERMATA--December 1

Objectives--S. will be able to:

1. Conduct two sequential verses of hymns in two-four, two-two, three-four, three-two, and four-four meters, with piano introductions.
2. Explain how to conduct smoothly from the end of one stanza of a hymn into the beginning of the next.
3. Review conducting in fast six-eight and six-four meters, using known hymns.
4. Review two-, three-, and four-patterns, and continue developing facility in conducting them.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano
5. Graded research papers

Procedures:

- + List page numbers of hymns to be conducted today on the board, with the meters involved.
- + Have S. conduct the following from Peterson (1974), one row of S. at a time: p. 46 (three-two meter), 56 (three-two meter), 370 (two-four meter), 479 (two-four meter), 87 (two-four meter), 142 (two-two meter), 268 (two-two meter with prep on beat 1). On p. 268, draw the diagram of the pattern to be used at the end of the first verse. Remind S. to conduct the initial prep on the word "fled" in the introduction. Play piano intros, and S. conduct two verses of each. Remind S. to "breathe" on the prep strokes; describe the patterns used for the beginning and ending of each verse. [2, 3, 5, 7, 8]

"What are two kinds of 'turnarounds' (preps between verses) we have used in these hymns?"

- + S. should answer (1) where cutoff serves as prep, and (2) where an extra prep is given between verses. Draw diagrams of both kinds on the board, using the two

pattern. [4, 5] {One S. commented that she had trouble fitting the prep in with the introductions. T. reminded her of the rule: prep is on last beat of introduction.}

"In six-eight meter, which beats are accented? Why do we condense it to a two-pattern?"

- + S. should answer, "One and four; it is easier to conduct at a fast tempo, and it shows the accents."
- + Have S. conduct Peterson (1974) p. 442 "Praise Him! Praise Him!" (in six-eight meter), 210 "Saved By the Blood," 262 "Trusting Jesus," and 505 "O That Will Be Glory" (the last three are in fast six-four meter). S. conduct at their seats, two verses each, with piano introductions, after T. describes diagrams for the beginning (and ending, if needed) of each hymn. [2, 3, 6, 7, 8, 9]
- + Assign S. to practice the list of hymns on the board (which includes all conducted in class today).
- + Distribute graded research papers. Inform S. that if they are dissatisfied with their grade, they may revise and resubmit the paper at the course final exam time. [1, 11]

{There was 100 percent participation in class today.}

LESSON 37--SONGLEADING: THE ONE-POINT PATTERN; THE  
ANACRUSIS AND FERMATA--December 4

Objectives--S. will be able to:

1. Define anacrusis(es) and fermata.
2. Demonstrate conducting fermatas which occur on each beat in two-four, three-four, and four-four meters.
3. Conduct hymns from their seat with both written and unwritten (traditional) fermatas, one and/or two verses, with piano introductions, given a discussion of the diagrams of patterns to use in measures containing each fermata. S. will correctly fit the preparatory stroke (and breath) into the introduction. Hymns chosen will require that some fermatas be followed by cutoffs.
4. Explain when it is appropriate to cut off after a fermata, and when it is not.
5. Formulate a rule for preparatory gestures after fermata cutoffs.
6. Conduct one-patterns appropriately.
7. Review and practice the two-, three-, and four-patterns.
8. Review two-two and three-two meters.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano

Procedures:

- + Remind S. that their research papers may be revised and resubmitted at final exam time if they desire to try to improve their grade. [1, 11]
- "We are going to learn now about 'anacruses.' We have actually already been working with anacruses. I have been calling them something else; did you pick up on it?"
- + S. should answer, "Pick-up notes." {None answered, so T. did so.}
- + Write the term "anacrusis(es)" on the board.
- + Notate an example on the board, in four-four meter with



two anacruses. Below them, write the counts (3 and 4).

"How many anacruses does this example have?"

+ S. should answer, "Two." [4, 5, 7]

+ Notate several other examples of anacruses in familiar meters on the board, and also a complete measure of quarter notes in three-four meter, and a measure of three-four meter with an eighth note and two quarters. Ask S. which of these have anacruses, and which do not. [4, 7]

"Therefore, what would be the definition of anacrusis?"

+ S. should answer, "When a hymn begins on a beat other than the first, it has one or more anacruses." [4, 5, 7, 8] [The S. who answered defined it as a hymn having an incomplete first measure.]

+ Notate a fermata on the board.

"If one of these symbols is placed over or under the third beat in a four-pattern, for example, what does it mean to do? How do you conduct it? How do you encourage singers to sustain the sound? How much longer does the symbol make the sound? Do you think the symbol could be used as well with a rest as with a note?"

+ Demonstrate the fermata as described to elicit answers to the questions. [4, 5, 6, 7]

"There is a T-shirt logo with a fermata on it that says, 'I'm a fermata; hold me!'"

"When do you think it would be appropriate to cut off after a fermata?"

+ S. should answer that you cut off a fermata if it occurs at the end of a hymn, end of a phrase, or if it seems best. [4, 8]

"Some holds may not need a cutoff. If the song continues after the fermata, you will need to conduct a preparatory stroke after the fermata." [4]

+ Have S. conduct patterns with elongated strokes for each beat of the patterns below, as though there were fermatas (no cutoffs), with both one and two hands. Verbally describe these; for example, "Imagine a fermata on the first beat of a two-pattern; on the second beat, etc."

[2, 6]

(two-pattern) 1 2

(three-pattern) 1 2 3

(four-pattern) 1 2 3 4

(two-pattern as used for compound meter) 1 2

- + Have S. conduct at their seats, with piano introductions, using both one hand and both hands (mirroring sometimes) Peterson (1974) p. 212 "Nothing But the Blood" (fermata on beat 4), 149 "When We See Christ" (fermatas on beats 1, 2, 3, and 4; cut off after first fermata only, with no prep after). Describe diagrams or demonstrate to illustrate fermata measures, preparatory measures, etc., but do not draw them on the board. If needed on p. 149, turn with back toward S. to conduct.  
[6, 7]

"What rule summarizes how to prepare after a cutoff following a fermata?"

- + S. should derive that when a cutoff follows a fermata, the cutoff gesture becomes the prep to the music which follows. [4, 5]

"Some holds are not notated in the music. Olson calls them 'unwritten holds.' These are places in which congregations traditionally hold or elongate notes, although the music does not indicate to do so." [4]

- + Have S. conduct Peterson (1974) p. 370 "Count Your Blessings," at their seats, one verse, piano intro. Traditional hold is on the last time the word "one" occurs in the chorus. At that point, remind S. to elongate pattern on that beat to conduct the measure. Similarly, S. conduct Peterson (1974) p. 261 "Trust and Obey." Ask S. how to conduct the 5-beat seventh measure phrase ending. Play it on the piano, and ask S. to determine how many beats the word "way" takes (5). Play it again with a slight hold on "way" as congregations frequently sing it, and S. compare. Have them conduct p. 261 both ways; on the latter, they simply elongate the first beat and give a quick third beat. [2, 7] {No S. correctly answered the "how many beats?" question, so T. did so, playing and counting aloud. One S. asked regarding p. 261 whether the congregation would not think the song leader meant for them to go ahead to the next phrase if he conducted it as suggested above. T. replied that that was probable, so the left hand should indicate a hold gesture along with the right hand beat-pattern. Another S. asked how strictly song leaders should insist that congregations do their bidding; T. replied to use

discretion, and it depends on how committed the song leader is to the importance and the "rightness" of the way.}

- + S. should answer that they should conduct an extra three-pattern through the measure instead of giving a hold gesture. [2, 4, 5, 6, 7, 8]
- + Have S. conduct Peterson (1974) p. 295 "He Leadeth Me," which uses fermatas on beat 3 of the four-pattern. Ask them to experiment to discover how to conduct fermatas, cutoffs, and preps to phrases after each fermata. S. should answer that they are to hold 2 beats, cut off, and "breathe" as a prep for the next notes. Have S. conduct a row at a time with piano intros, two verses. Describe diagrams for measures with fermatas. [4, 6, 7] {T. drew a diagram on the board as would be used in all measures with fermatas, except the second (which is not followed by a cutoff), since one good S. quit conducting and looked frustrated. He subsequently got the pattern.}
- + Draw a one-pattern on the board, and identify verbally as the one-pattern.  
  
"This is a teardrop shape. When would you use the one-pattern, in general?"
- + S. should answer that the one-pattern is used when you want to show only one beat in each measure. [4, 5, 6]  
  
"You must be sure to rebound quickly to the top of the pattern, and show the ictus. Generally, the one-pattern is used for fast three-four meter. How you can know if a hymn is slow or fast three-four meter?"
- + S. should answer that you could sing it and observe whether measures of three beats go by relatively quickly or slowly. [4, 5, 6] {At first, no S. answered, then one suggested that you should consider the traditional tempo of the hymn.}
- + Have S. conduct several one-patterns, while T. observes, demonstrates and critiques.

{When given a choice, S. did not choose to stand up to conduct today. Two S. asked questions after class concerning revision of their research papers. One S. was suspended from attending class for the day (he has essentially dropped the class anyway due to excess absences). Two S. were generally out of sync on patterns used in class; verbal reinforcement of counting, or chanted

stroke direction ("down, left, right, up," e.g.) did not seem to help much.]

LESSON 38--SONGLEADING: ONE-POINT PATTERN; PROGRAMMING;  
SYLLABLE CONDUCTING--December 6

Objectives--S. will be able to:

1. Discuss aspects of planning a program delineated in Olson Chapter 14 through p. 93.
2. Review the one-pattern in a new context (hymn).
3. Review D. C. al fine as found in Peterson (1974) p. 369.
4. Demonstrate syllable conducting (melodic contour and multiple pattern).
5. Define "bits of motion;" they will explain occasions on which syllable conducting should be used.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano

Procedures:

- + Inform S. that they will draw numbers in the next class for whether their Conducting Skills will be during Lesson 39 or Lesson 40. On these two days, when S. are not conducting their skills test, they will be reviewing in another classroom for the third exam on Conducting, and for the Final Exam (cumulative).

"Conducting Skills will be on December 11 and 13. You will also be given an information sheet in the next class telling you what you will have to conduct. You must be present on the day you are scheduled to conduct, or forfeit your grade."

- + Ask S. to imagine conducting Peterson (1974) p. 49 "Our Great Savior" with a three-pattern, and then a one-pattern, as it is played on the piano at its usual quick tempo to clarify this concept, and as T. counts first three beats and then one beat per measure aloud. [6, 8]
- + Have S. conduct from their seats Peterson (1974) p. 369 "Give of Your Best to the Master." Ask them about the meaning of D. C. al fine. S. are to ignore the fermata,

and just concentrate on conducting the one-pattern. Draw the one-pattern on the board and describe the preparatory diagram (an upstroke). [2, 4, 7]

- + Ask questions to elicit material in the following excerpts from Olson (1986) p. 79-93: [4, 6, 7, 10]
  - p. 79 "Most churches. . . for each service."  
"Programming concerns. . . special parts in the service." (For example, ask "What is programming? How should it be carried out?")
  - p. 80 "Looking at another. . . action for God."  
"Music may be. . . emotions."  
"On the other. . . incompatible music."  
"Music which is best. . . for the 'message.'"  
"In this. . . theme of the service."  
"'Special numbers'. . . all may benefit."
  - p. 81 "The prelude. . . and postlude."  
"The purpose of the prelude. . . absorb sound."  
"Accompaniment. . . complementary."  
"For instance. . . martial music."  
"For any special number. . . to their own needs."
  - p. 82 "A hidden blessing. . . preparations."
  - p. 83 "It is customary. . . at night."  
"Prayer meetings. . . prayer."  
"Some people feel. . . in your program."  
"In the best. . . flexibility."  
"Prelude. . . five minutes."
  - p. 84 "It has been noted. . . verses of an average hymn."  
"The invocation. . . predictable with experience."  
"Scripture. . . four minutes."  
"Special Musical . . . four minutes."  
"Offering. . . its duration."

{An interesting discussion of offertories ensued. S. asked whether offertories should be grandiose and energetic, or more meditative and soothing; whether offertories should be cut short if ushers finish passing the plates more quickly; whether offertories should be viewed as opportunities to present a message via lyrics associated with the music, or simply as mood-setters for the sermon. T. asked S. as congregation members to respond with their views. T. suggested reserving "larger" arrangements for instrumental specials rather than as offertories, since they can become opportunities for demonstrating virtuosity instead of for setting the tone for worship. T. asked whether passing plates for offerings was biblical; S. replied that this was not the biblical practice, rather having people come forward with their offerings. One S. volunteered that her church placed an offering box at the back to prevent embarrassing

those who cannot give. Another S. asked who Olson was that we should consider his opinions so carefully; T. responded that his opinions were not so important, except as they helped us clarify our own beliefs and views, and that S. need not feel they had to agree with Olson on every point.]

- p. 85 "An easy way. . . message)."  
 "Always begin on time."  
 "Consider. . . prior to the program, etc."
  - p. 86 "The prelude. . . reverence."  
 "Next, remember the. . . relaxing, etc."  
 "Musical climaxes. . . near the end."  
 "A continuous climax. . . silence."  
 "Packaging. . . in a group."
  - p. 86-87 "Transitions." "A transition may consist. . . may be used as transition"
  - p. 87 "Concerning the movement. . . the group order."  
 "Similarly, accompanists. . . playing."  
 "How many verses. . . already been omitted."  
 "It is a good idea. . . during the program."  
 "If only one. . . not too short."
  - p. 88 "Another question. . . advantageous to the program."  
 "The conclusion. . . that is familiar."  
 "Make sure as well. . . on the platform."
- + Ask S. to give examples of this last statement, such as "I Walked Today Where Jesus Walked," or "It's Real." [4, 5] {S. were unable at first to do this, so T. suggested the above hymns, and the words of "At Calvary," which state the author's testimony that he spent years in "vanity and pride." Children could not appropriately sing these words. S. then suggested Ron Hamilton's "O Rejoice in the Lord."}

[Olson (1986) pp. 86 through 88 were not discussed due to time limitations. T. asked S. to read the rest of the chapter on their own.]

"The Olson text contains a chapter on 'syllable conducting' (Chapter 6). What does this mean? How does it differ from beat-pattern conducting, which we have been using up until now?"

- + S. should answer that syllable conducting involves showing the word syllables in their conducting gestures, rather than merely the beats. [4]

"Olson identifies three kinds of syllable conducting. What are they?"

- + S. should answer, "Melodic contour conducting, multiple pattern conducting, and divided pattern conducting."  
[4, 10]
- "Watch and tell me what does the first kind, melodic contour conducting refer to?"
- + Demonstrate, using Peterson (1974) p. 479 "Jesus Loves Me."
- + S. should answer that melodic contour conducting refers to following the contour (ups and downs) of the melody." Compare this to a contour map. "If you 'connected the dots' of the noteheads, you would see the melody(ic) contour. This kind of conducting is useful with children." [4, 5, 6]
- + Have S. conduct with melodic contour conducting Peterson (1974) p. 479 and p. 142 "Jesus Shall Reign."  
[2, 5, 8]
- "The second kind of syllable conducting is called multiple pattern conducting. In this type, you will use several different patterns throughout one hymn."
- + Ask S. to define "bits of motion," referring them to Olson (1986) p. 31. [4, 10]
- + Conduct Peterson (1974) p. 118 with multiple patterns to demonstrate.
- + Have S. conduct Peterson (1986) p. 118 "When I Survey the Wondrous Cross" (see Olson text p. 31 if needed), showing the melodic rhythm rather than the beat. Repeat this with p. 46 "O For a Thousand Tongues." Ask S. how many bits of motion are in measure 6 (five). Ask S. how to conduct this measure (with a fast two-pattern, and a three-pattern to show each of these syllables. [2, 4, 5, 8] {As the bell rang, one S. asked how this kind of conducting would work with six-eight meter. T. replied that it would be discussed in the next class.}



LESSON 39--SYLLABLE CONDUCTING; CONDUCTING SKILLS  
PREPARATION--December 8

Objectives--S. will be able to:

1. Demonstrate syllable conducting (divided pattern).
2. Conduct the hymns used as the Conducting Skills requirement, using a cassette-taped accompaniment.
3. Determine the day and time on which they will conduct their Skills requirement by drawing numbers.

Materials:

1. Olson, R. P. (1986). Principles of conducting for song leaders. Three Hills, Alberta, Canada; Prairie Bible Institute.
2. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
3. Chalkboard
4. Piano
5. Numbered and dated pieces of paper for S. to draw in determining Conducting Skills order
6. Tape recorder and Conducting Skills songs on cassette tape (two verses each)
7. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)

Procedures:

- + Write SYLLABLE CONDUCTING on the board, with the three types, MELODIC CONTOUR, MULTIPLE PATTERN, and DIVIDED SYLLABLE below.
- + Briefly review melodic contour and multiple pattern syllable conducting. Have S. conduct Peterson (1974) p. 118 and 46 using these methods respectively.
- + Ask questions to elicit material from Olson (1986) p. 27, a list of uses for syllable conducting. [10]  
  
"What does 'divided syllable conducting' refer to?"
- + S. should explain that this means adding an extra "click" at each ictus point, and is used when the beat is divided. [4, 10]  
  
"What would the rhythm of the song look like when this type of conducting would be appropriate?"

- + S. give examples (elicit with questions if necessary): the melody is in eighth notes when the beat is the quarter note, or the melody is in quarter notes when the beat is the half note. [4, 5, 10]
- + Notate several measures of four-four meter on the board with counts written below. Ask S. to describe the divided syllable diagram for each measure, then draw the diagram on the board under each measure. [4, 7] {T. also notated one measure of two-two meter with a half note and two quarters, and the counting beneath.}

"The clicks are added according to the melodic rhythm."

- + Have S. conduct Peterson (1974) p. 2 "Love Divine," showing the melodic rhythm with their conducting patterns. [2, 5, 8]
- + Pass around a box of folded papers on which are the two dates on which Conducting Skills will be video-taped and the numbers 1-14 on each of the days. S. draw these to see when they will conduct. Have S. sign their name under a sign-up sheet slot according to the number they drew.

"This list will be posted in the classroom. Please notice the name before and after yours. Those drawing first and second places on each date should be here ten minutes before the class starts if possible. The rest of you who are not actively conducting will be in another classroom (D6) to review for upcoming written exams: reviewing for the final during Lesson 40, and reviewing for the written conducting exam during Lesson 41. You will be writing answers to a sheet of review questions I will give you on each of these days, so bring your notes. As the person before you on the list comes back to D6, you will come to D7 and conduct. Remember, it is very important to be present on these days; otherwise you will forfeit your skills grade. Bring your hymnals with any markings you like made in pencil on the hymns you will conduct. You will receive a critique sheet and your skills grade in your mailbox." [3, 4, 7] {S. who were unable to come ten minutes early volunteered to exchange their numbers with someone else when asked.}

- + Distribute handout "Conducting Skills Component." Explain the procedure which will be used. Allow S. to ask any questions concerning the Skills Component. [3, 11]

- + Describe diagrams for preparatory patterns, fermata measures, and other special parts of the Skills Component hymns. [7, 8, 9, 11]
- + Have S. conduct at their seats the Skills Component hymns, using a cassette-taped accompaniment. [2, 5, 7]  
[The last hymn, Peterson (1974) p. 326 was not done with the tape due to lack of time; S. and T. sang it a capella.]

{Today there was an ice, sleet, and snow storm; however, attendance was no less than average, and S. seemed attentive, perhaps in view of the upcoming skills test.}

LESSON 40--SONGLEADING: CONDUCTING SKILLS REQUIREMENT;  
REVIEW FOR FINAL EXAM--December 11

Objectives--S. will be able to:

1. Demonstrate conducting skills achievement by conducting two hymns chosen by T. from four given on their skills requirement handout. These will be videotaped, one person at a time, with taped piano accompaniment including introductions. S. will conduct two verses for each hymn. Only the T., the cameraman, and the S. will be present. Evaluation will be made on whether the checkpoints listed on the requirement handout are met.
2. Review for the final exam, which is comprehensive of all material covered this semester via completion of worksheets. S. will be in another classroom across the hall from the regular classroom. As their turn comes to conduct their Skills requirement, they will leave the review classroom, then return when finished. They will review material covered in the Music Philosophy and Music Fundamentals sections of the course.

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Tape recorder and Conducting Skills songs on cassette tape (two verses each)
3. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
4. Handouts entitled "Music Introduction Review for Final Exam--Fundamentals," and "Music Introduction Review for Final Exam--Music Philosophy" (one per S.)
5. Copies of melodies of six different hymns from Peterson (1974) which use only rhythms and symbols familiar to S. (Divide the hymns among the class so that several S. have the same hymn, but that all six are distributed; S. receive one hymn each.)
6. Videotaping equipment (camera, monitor, VCR)
7. Blank videocassette
8. One music stand

Procedures:

- + Place review sheets in review classroom before class starts. Write instructions on a poster taped to the board, as follows: [2, 7, 10]

Dear Music Introduction Students:

Complete 2 worksheets (on the table):

- (1) Review for Final Exam--Music Fundamentals
- (2) Review for Final Exam--Music Philosophy

You may use any books, notes, etc. you like, but do not consult each other.

When your turn to conduct comes, go to D7, then return to D6 when finished.

Remember, you're on your honor to stay here until the bell rings! Thanks.

Keep these sheets to help you prepare for the final exam.

{Because of the class size, it was necessary to begin 10 minutes earlier than normal class starting time.}

- + Half of the class members conduct one at a time on videotape two of the four Skills Component hymns chosen by T., accompanied on cassette tape by piano, in their regular classroom. (Operate the cassette recorder.) Remind S. who conduct that they will be able to view the videotape in the library media center, and that they will receive their critique sheets and grades in their mailboxes. Only the S., the T., and the cameraman were present. S. stand at the front of the room with a music stand and hymnal in front of them. [2, 3, 5, 7, 9]

{One S., scheduled to conduct today, came although ill; T. allowed him to request that someone scheduled for the next class trade times with him. He did this, and a S. volunteered to exchange times. T. told her this would be considered in grading her Skills test. T. assisted during conducting by singing, counting, singing stroke directions, and by conducting along with the S. at times. Tape copy 2 was used, and contained an error on Peterson (1974) p. 268, so T. helped S. who conducted this one begin the hymn correctly.}

- + Simultaneously, the rest of the class are across the hall in another classroom (unsupervised) completing two review sheets pertaining to final exam material. As their number (drawn in the last class) comes up, they leave the review classroom and come into the regular classroom to conduct their Skills requirement. Upon completion of their Conducting Skills they return to the review classroom. S. are to not consult each other on the review, but may use any notes, books, etc. to complete the review. Do not collect these sheets. Instruct S. that they may leave when the bell rings. [1, 2, 3, 5, 7, 8, 9, 10, 11]

LESSON 41--SONGLEADING: CONDUCTING SKILLS REQUIREMENT;  
REVIEW FOR EXAM NO. 3--December 13

Objectives--S. will be able to:

1. Demonstrate conducting skills achievement by conducting two hymns chosen by T. from four given on their skills requirement handout. These will be videotaped, one person at a time, with taped piano accompaniment including introductions. S. will conduct two verses for each hymn. Only the T., the cameraman, and the S. will be present. Evaluation will be made on whether the checkpoints listed on the requirement handout are met.
2. Review for Exam No. 3--Song Leading, which covers all material covered since the last exam via completion of worksheets. S. will be in another classroom across the hall from the regular classroom. As their turn comes to conduct their Skills requirement, they will leave the review classroom, then return when finished. They will review material covered in the song leading section of the course.
3. Complete a course evaluation anonymously.

Materials:

1. Peterson, J. (1974). Great hymns of the faith. Grand Rapids, Michigan: Singspiration. (one per S.)
2. Tape recorder and Conducting Skills songs on cassette tape (two verses each)
3. Information sheets titled "Music Introduction--Conducting Skills Component" (one per S.)
4. Handouts entitled "Music Introduction Exam No. 3--Song-Leading Review Questions" (one per S.)
5. Videotaping equipment (camera, monitor, VCR)
6. Blank videocassette
7. One music stand
8. Course Evaluation sheets (from the American Association of Evangelical Colleges) (one per S.)

Procedures:

- + Place review sheets and Course Evaluation sheets in review classroom before class starts. Write instructions on a poster taped to the board, as follows: [2, 7, 10]

Dear Music Introduction Students:

Complete 2 worksheets (on the table):

- (1) Course Evaluations--No names please! ! !  
Give helpful suggestions and comments.

## (2) Review for Exam No. 3--Song-Leading

Hint: From #32 on are less familiar, so start with these questions. You may omit #37.

You may use any books, notes, etc. you like, but do not consult each other.

When your turn to conduct comes, go to D7, then return to D6 when finished.

Remember, you're on your honor to stay here until the bell rings! Thanks.

Take the other review sheets if you need them.

Keep these sheets to help you prepare for the final exam.

Leave the course evaluations on the table.

{Because of the class size, it was necessary to begin 10 minutes earlier than normal class starting time.}

- + Half of the class members conduct one at a time on videotape two of the four Skills Component hymns chosen by T., accompanied on cassette tape by piano, in their regular classroom. (Operate the cassette recorder.) Remind S. who conduct that they will be able to view the videotape in the library media center, and that they will receive their critique sheets and grades in their mailboxes. Only the S., the T., and the cameraman were present. S. stand at the front of the room with a music stand and hymnal in front of them. [2, 3, 5, 7, 9]

{T. assisted during conducting by singing, counting, singing stroke directions, and by conducting along with the S. at times. Tape copy 1 was used, and did not have an error on Peterson (1974) p. 268, but T. helped S. who conducted this one begin the hymn correctly anyway.}

- + Simultaneously, the rest of the class are across the hall in another classroom (unsupervised) completing a course evaluation and a worksheet of review questions in preparation for Exam No. 3--Song Leading. As their number (drawn in the last class) comes up, they leave the review classroom and come into the regular classroom to conduct their Skills requirement. Upon completion of their Conducting Skills they return to the review classroom. S. are to not consult each other on the review, but may use any notes, books, etc. to complete the review. Do not collect the exam review sheets, but do collect the course evaluations. Instruct S. that they may leave when the bell rings. [1, 2, 3, 5, 7, 8, 9, 10, 11]

{Review questions never covered in class were #23 (six-four and nine-four meters), 32, 33, 34, 35, 36, 38. S. were

responsible for answering these from reading the Olson and Berglund texts. S. who conducted today waited in the hallway outside, conducting along with the person inside the classroom for practice (the tape could be heard). Many S. apparently left the review classroom before the bell, although they signed the roll sheet. A S. who was not a member of the Music Introduction class was setting up a math teaching bulletin board in the review classroom while S. reviewed. After class, S. asked how many questions would be on Exam No. 3, and what it covered; T. replied, "Seventy," and "The song leading section of the course." One S. has been absent in over 20% of the class meetings, thus exceeding the school policy for absences, and receiving an automatic failure (several other S. this semester failed on the same basis); he did not come for his scheduled conducting time.]



LESSON 42--SONGLEADING: EXAM NO. 3--SONGLEADING--December  
15

Objective--S. will be able to:

1. Demonstrate music achievement to-date regarding songleading via Exam No. 3.

Materials:

1. Handouts entitled "Music Introduction Exam No. 3--Song-Leading Review Questions" (extras)
2. Course Evaluation sheets (from the American Association of Evangelical Colleges) (extras)
3. Handouts entitled "Music Introduction Review for Final Exam--Fundamentals," and "Music Introduction Review for Final Exam--Music Philosophy" (extras)
4. Exam No. 3--Song Leading (one per S.)
5. Pencils

Procedures:

{Before class, one S. showed T. the lyrics to a Christmas song he had written; T. commented approvingly.}

- + Remind S. that they may revise their research papers and resubmit them at the Final Exam time.
- + Write the Final Exam date and time on the board, and add, "covers whole course (3 topics)."
- + Inform S. that extra copies of review sheets for the three sections of the Final Exam are on the table. Also, remind them that the Final will be administered on Monday, December 18 at 11:00 a. m. in the regular classroom, and will probably require no more than 50 minutes. Tell S. the Final Exam is the same as the pretest, and that some of the questions on Exam No. 3 today will be the same as those on the Final. {One S. asked why there were always 70 questions on their exams; T. replied that the large number allows S. to answer a larger number of questions incorrectly for the same grade than a small number.}
- + Inform S. that they may view the conducting videotape in the library starting on Monday, December 18, and that they will receive their grades and critique sheets in their campus mailbox.
- + Ask S. who were absent in the last class to complete the

course evaluation sheet.

- + Distribute Exam No. 3--Songleading, and pencils. S. complete the exam and may leave when finished.

{Almost all of the questions of Exam No. 3 were changed at least slightly from the Spring 1988 version. Some new questions were added, and some old questions were deleted. Three S. had test forms with the last page missing. This was not discovered until after class. Three S. came in tardy, one as much as 10 minutes. Of these, one stated that he had to miss class the last three times because of the weather and having to be in court respectively; the T. recommended he petition the Academic Dean for extra cuts, since he has a total of 10 absences, and technically cannot pass the course. He was allowed to take the exam today in case he gets extra cuts. Two S. stated they did not realize the exam was today. Several S. asked the meaning of vocabulary used in exam questions: "unobtrusive" (question 11), "anonymity" (question 62). The class door was broken and would not stay closed; consequently, more than normal hall noise was present. One S. had a duplicate of page 10 on the exam. The first S. to finish used 18 minutes. Cartoon conductor pictures were omitted on this semester's Exam No. 3. One S. commented that the test was very thorough, but that she was surprised how much she knew. Another S. merely said, "Killer!" as he turned the test in. One S. asked the answer to question 51 (he was ready to turn in the test). T. stated the answer was "b." because the performer was more important than the accompanist, and you should avoid embarrassing accompanists by looking at them (his answer "d."). Two S. asked the meaning of question 9; T. answered that the question refers to reading the musical page, and asked S. whether they read it up and down, or across. One S. was absent, due to his ulcer, his roommate stated later.}

FINAL EXAM--December 18, 11:00-12:40 a. m.

Objective--S. will be able to:

1. Demonstrate music achievement via the MIAT posttest.

Materials:

1. Graded Exam No. 3 papers.
2. Final Exam MIAT posttest (one per S.)
3. Computer answer sheets (one per S.)
4. Pencils (one per S.)

Procedures:

- + Collect revised research papers. {Four S. revised their papers.}
- + Praise S. on completing the semester. Compliment them on their cooperativeness and progress.
- + Remind S. that their Conducting Skills grades are in their campus mailboxes today, and that the videotape may be viewed in the library.
- + Have S. who had no last page on their Exam No. 3 forms and the one S. who was absent in the last class go to the classroom across the hall to complete these. As they finish, grade their tests, discuss their questions, then allow them to begin the Final Exam as described below.
- + Write the following statistics concerning class performance on Exam No. 3: Range = 28-67; Mode = 53; 4 As, 7 Bs, 9 Cs, 2 Ds, 6 Fs.
- + Return Exam No. 3 papers which have been graded to the rest of the S. Discuss any questions they wish. {S. asked questions on the following material: the "taste/conviction" distinction (Bob Jones University); question #9 (one S. perceived that the question referred to the meaning of the text; the horizontal and vertical relationship to God); the definition of anacrusis (one S. asked how this is related to incomplete measures and "bit of motion." T. wrote several measures in four-four meter on the board and asked questions to clarify this); questions #63-70. T. mentioned the vocabulary problems which had arisen ("unobtrusive," "anonymity," etc.)}

- + Collect the exams.
- + Distribute MIAT posttests, pencils, and computer answer sheets. {S. asked what T. will do with the Exam No. 3 papers/scores; T. replied she would compare their performance with other classes via computer, and check the accuracy of the grading. Another S. asked whether they would be able to see their pretest MIAT and posttest MIAT score comparisons; T. suggested they check with her at registration next semester to see them. A third S. asked whether they would be able to find out their final exam grades before the Christmas break; T. stated they probably would not.}
- + Administer MIAT posttest (cumulative). S. complete the posttest, using computer answer sheets. {The exam began at 11:20 a. m. While the first S. to finish used 30 minutes, the last to finish used 80 minutes (one S.). The majority were finished after 50 minutes. During the exam S. asked for clarification of the following: Question #33 "the proper way" means the right way according to Olson; question #29 "harmonization" means adding harmonies to the melody other than those we are used to; question #44 "desirable" means good, or the way we should view it. One S. had a page missing on his test form, and called it to the teacher's attention during the exam; T. gave him another form.

After class, one S. talked quite at length about the difficulty he had taking the Music Introduction exams in general. T. suggested that test-taking is a separate skill that can be improved via the Orientation course freshmen must take. He was concerned about his course grade, remarking that he was unable to revise his research paper since he had it typed by someone else. He noted that one problem in test-taking seemed to be his reading comprehension, and that he believed he would have learned best by playing an instrument (hands-on). He had taken trumpet and piano lessons, but quit before they became relevant to the course material. He studied for exams in the course by using his sister's notes (she took the course the previous year), copies of exams in previous semesters, his own notes, and the review-question sheets. T. suggested that perhaps he was trying to use too much material, and that some S. were best prepared by writing the answers to review questions, while others found it best to say the answers out loud or be quizzed by someone else; T. stated he needs to find out what study method works best for him. He asked what the next course would be to extend his knowledge of music; T. described the course Fundamentals of Music, which is preparatory for Music Theory I.]

APPENDIX H--NES TEACHER-MADE/TEACHER-WRITTEN MATERIALS  
(In order of mention in NES lesson plans)

## RESEARCH PAPER--FALL 1989

DUE: The paper may be turned in at any time during the semester, but must be turned in before Thanksgiving break at the latest.

1. CHOOSE ONE MAN from the following list. Examine and research his PHILOSOPHY OF SACRED MUSIC; that is, what were his attitudes and beliefs about church music, what did he think it should be like, and why. Do not include information on the person's background, youth, etc., unless it is pertinent to what he came to believe about sacred/church music.

Isaac Watts

Ira Sankey

Huldreich Zwingli

Charles Wesley

John Calvin

Martin Luther

2. Then, SPECULATE on how the beliefs of your man influence or have influenced directions taken by today's church music. How significant was the influence of your man on what we do today? FANTASIZE about what the man might think about modern-day church music/musicians, OR discuss what might have happened if the man had never been born.

3. Optional: If you wish, you may also EVALUATE HIS PHILOSOPHY, discussing whether or not he had a Scriptural basis for his beliefs, perhaps citing verses where appropriate.

PSALTER

HYMNAL

The book of Psalms was the songbook of the congregation of Israel during the second Temple's existence.

ROOTS OF THE WORD "PSALM"  
MIZMOR (Hebrew)

PSALMOI (Greek)

"Book of Praises"

BOOKS

The Psalms may be divided into five books:

- 1) BOOK I = Psalms 1 through 41
- 2) BOOK II = Psalms 42 through 72  
Psalms 42-49  
Psalm 50  
Psalms 51-72
- 3) BOOK III = Psalms 73 through 89  
Psalms 73-83  
Psalms 84-89
- 4) BOOK IV = Psalms 90 through 106  
Psalm 90  
Psalm 101 and 103  
  
Psalm 106

- 5) BOOK V = Psalms 107 through 150  
Psalms 107 through 112

Psalms 113 through 118

Psalms 119

Psalms 120 through 135

Psalms 136

Psalms 137

Psalms 138 through 145

Psalms 146 through 150

Psalms 150

#### BOOKS RELATED TO THE PENTATEUCH

-BOOK I = Genesis

-BOOK II = Exodus

-BOOK III = Leviticus

-BOOK IV = Numbers

-BOOK V = Deuteronomy



## TIME FRAME

### EVIDENCES THAT THE BOOK OF PSALMS HAS BEEN EDITED

1. "The Prayers of David . . . ended."

2. Duplications

3. Round number

4. Principles of arrangement

### POSSIBLE COMPILERS

BOOK I

BOOK II

BOOK III (speculation)

BOOK IV

BOOKS IV AND V

### WHEN USED

- 1) Daily
- 2) At regular Temple services
- 3) On special days

4) Congregational use

## HOW PERFORMED

- 1) Direct Chant
- 2) Antiphonal Chant
- 3) Responsive Chant

## AUTHORS

- 1) Psalm 90
- 2) Seventy-three psalms
- 3) Psalms 72, 127
- 4) Psalms 50, 73-83
- 5) Psalm 88
- 6) Psalm 89
- 7) Ten psalms

## MUSICAL PERFORMANCE OF THE PSALMS (superscriptions/titles)

- 1) "To the chief musician"
- 2) "To the sons of Korah"
- 3) SELAH
- 4) HIGGAION
- 5) Terms referring to instruments:
  - a) NEGINOTH/NEGINAH
  - b) NEHILOTH
  - c) Upon GITTITH
- 6) Terms specifying who is supposed to sing:
  - a) Upon ALAMOTH
  - b) Upon SHEMINITH (see I Chron. 15:19-21)
- 7) Other terms refer to opening words of well-known songs of the day. For examples, see Psalms 22, 45, 58, 59, and 60.

## SUPERSCRPTIONS/TITLES WHICH REFER TO THE POETRY

MIZMOR

SHIR

MASCHIL

MIGHTAM

SHIGGAION

Prayer

Praise

## HYMN-SINGING COMES TO AMERICA--1725

In the years prior to 1725, the Puritans, Quakers, etc. used psalm-singing only for their religious music. The Great Awakening (a period of revival) began in England in about 1725, and spread to the Americas in 1739, through the preaching of a travelling evangelist named George Whitefield. Along with this movement came the paraphrased psalm, and the hymn (song of worship directed toward God).

Almost immediately the "singing school" with the Do, Re, Mi, Fa, So, La, Ti, Do notation was introduced. This became very popular and continues even today (although the system has been altered). During the Civil War, the YMCA supplied little hymn books for the soldiers. (Remember, many people regarded the Civil War as a religious war.) D.L. Moody, a YMCA leader of the Chicago association, published the North-Western Hymnbook, which made a large use of Sunday School tunes and songs. This is the first example of what are now known as "gospel hymns". Familiar gospel songs are "I Need Thee Every Hour," "What a Friend We Have in Jesus," "He Leadeth Me".

Mr. Eben Tourjee (President of Boston YMCA in 1851) organized the Peace Jubilee (1872). There were 17,000 singers, and 3000 orchestra members from the U.S. along with the military bands of England, France, Germany, Italy, Russia, Spain, and the U.S., and a huge organ built for the occasion. Using gospel hymns, the event set a tone for the whole country in popular religious music.

The following is a quote from George Stebbins (hymnwriter for Moody): "The mornings were spent in going over the selections that had been made, we three singers singing the songs and the three evangelists sitting in judgment upon them, passing such comments upon their effectiveness and fitness for evangelistic purposes as occurred to them. After the verdict on their merit was pronounced, time would be given to examination of the hymns as to their strength and to their devotional character as well."

## HOW DID WE GET FROM THIS POINT TO WHERE WE ARE NOW IN POPULAR RELIGIOUS MUSIC????

"Moody himself could not distinguish one tune from another and his approach to music was. . . He judged music entirely in terms of its mass effect. He could form no judgment. . . by hearing it played or sung in private. He must see it tried in a crowd." IT IS THIS SORT OF APPROACH WHICH HAS CAUSED US TO BE WHERE WE ARE TODAY . . . .

It was the lack of any ideal or development goal in the gospel hymn that caused its rapid deterioration.

1. The hymn-writers were encouraged to write words that would move the people emotionally. Thus, the introduction of sentimental, non-biblical ideas.
2. The music (apart from the words) was largely unimportant, and became grossly simplistic and crude.
3. Imitators of the Moody-Sankey team initiated music that evoked a response, however shallow, short-lived and false, that was thought to be spiritual.

## REVIEW FOR EXAM NO. 1--MUSIC IN WORSHIP

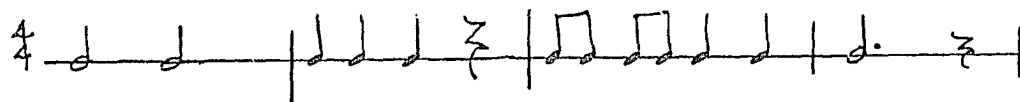
1. First occasion in which worship music is mentioned (II Sam. 6:3-5).
2. List and describe instruments used in Biblical times. Know their non-musical uses as well.
3. Levitic musicians' organizations--how structured? Who? Characteristics ("as one," spiritual, "cunning," "scholars," full-time, "seers") and what these terms mean.
4. Old Testament Bible principles and occasions from which they were gleaned.
5. Rationale for choir robes. Do they make people more holy?
6. Events at Temple dedication (II Chron. 5:2-24).
7. Solomon's contribution to worship music.
8. How musicians won a battle (II Chron. 20:14-28).
9. Amos' hymn of repentance--thought rhyme; main idea of each of the 3 stanzas (strophes).
10. Covenant made under Asa. How was music involved?
11. Hebrew poetic elements in Psalm 1--thought rhyme, progressive parallelism. Be able to give your own example of progressive parallelism.
12. Rebuilding of Temple under Ezra and Nehemiah; "sang by course" means. . .?
13. Breakdown of Psalms into Books (Book I = 1-41, etc.); how each book is paralleled with Pentateuch books and the main idea in these parallels. What evidence is there that the Psalms were compiled or edited by someone? Subtitles/superscriptions: what information they may contain. Occasions of Psalm use. How Psalms were performed. Authors of the Psalms (you need not know who wrote a specific Psalm).
14. Songs of Christ's birth: Mary's Magnificat, Elizabeth's Beatitude, Zachariah's Benedictus, Simeon's Nunc Dimittus. Content of each. Which is the first gospel song? What phrase conveys this?
15. Lord's supper; early church meetings--use of music on these occasions.

16. Paul's Theory of Hymnody--I Cor. 14:7-8, 15, 26; Eph. 5:18-20; Col. 3:16-17. Content and principles seen.
17. Revelation songs--singers and content of each (5 songs).
18. Characteristics of music and society 70-313 A.D. and 313-1517 A.D.
19. Main music philosophies of Luther, Zwingli, Calvin, Watts, Wesley, Moody/Sankey. Compare and contrast music of Watts and Wesley.
20. Earliest known Christian hymn, and earliest Christian document still in existence.
21. Material on study sheet Part 3 #3 as outlined in class.
22. Contemporary trends in hymn-writing: England and America.
23. Music origins--theories.
24. Music's functions according to Gaston and Merriam (including music as a symbol). Be ready to give examples.
25. Ways music functions as a symbol of something else; examples.
26. Key ideas in Berglund text Chs. 1, 2, 3, 4, 6, and 7 as outlined in class.

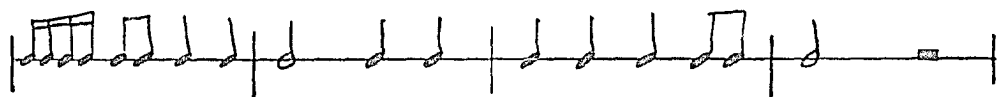
# ORIGINAL HYMN



TITLE \_\_\_\_\_

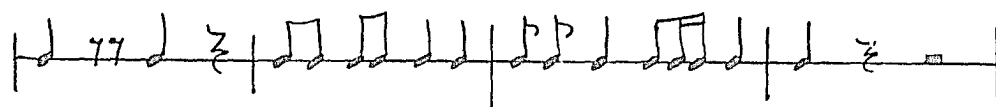


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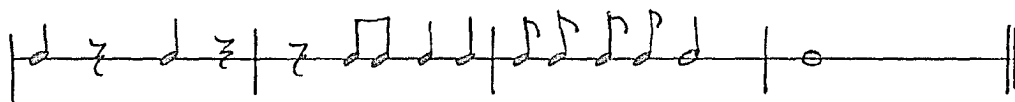


1.

Chorus



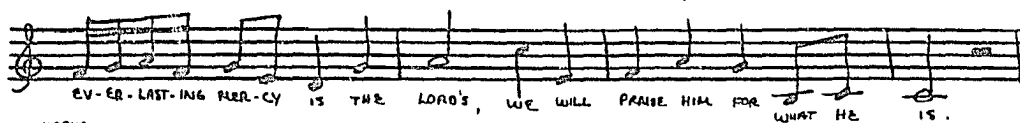
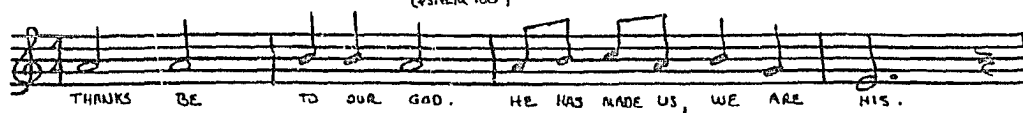
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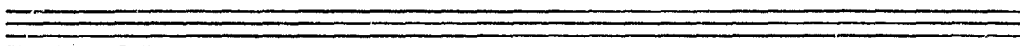
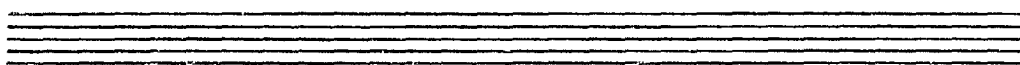
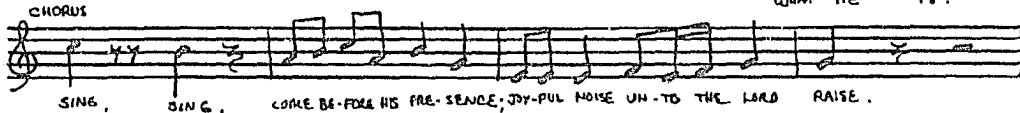
1.

# PRAISE HIS MERCY

(PSALM 100)



## CHORUS





PIANO

# PRAISE HIS MERCY

(PSALM 100) MEL. + HARM. -- JOHNNY WINNER

THANKS BE TO OUR GOD. HE HAS MADE US WE ARE HIS.

EV-ER-LAST-ING MER-CY IS THE LORD'S, WE WILL PRAISE HIM FOR WHAT HE IS.

CHORUS

SING, SING, COME BE-FORE US PRE-SENCE; JOY-FUL NOISE UN-TO THE LORD RAISE.

PRAISE, PRAISE, EV-ER-LAST-ING MER-CY FROM OUR GOD; PRAISE!

MUSIC INTRODUCTION--CONDUCTING SKILLS COMPONENT  
December 11 and 13, 1989

THERE WILL BE NO MAKE-UP OF THIS SKILL. You must be present when your number is called or you forfeit any credit for this part of your grade!! This requirement will be video-taped, and you will conduct one at a time. The tape may be reviewed in the Library Media Center on the day after you conduct.

SOME PRELIMINARY INSTRUCTIONS:

1. Be sure to SING (or mouth the words)! Remember, you are a song LEADER.
2. Conduct the first 2 verses of each hymn, to the tape.
3. Fit preparatory stroke with piano introduction (put on last beat of intro).
4. Use RIGHT HAND only, basic beat patterns (not syllable conducting). This applies to left-handed people, too.
5. Practice in front of a mirror. Work on facial expression, eye contact, ictus, and mechanics.
6. Tapes are available in the library for practice (but cannot be checked out).
7. TIP: If you get off, keep beating, and put a downbeat on the next available accented beat (after barline). This means you must follow the words with your eyes occasionally. DON'T JUST STOP!



WHAT WILL BE EVALUATED:

1. Eye contact--especially beginning/ending of verses, holds. This means you need to know the music as well as possible.
2. Facial expression--alert, pleasant, professional.
3. Prep beat--in correct direction.
4. Prep beat--at correct time.
5. Appropriate tempo (consider mood and message of words).
6. Secure beat pattern--correct stroke at correct time.
7. Ictus clear and consistent. The "click" of the wrist must be present on every beat.
8. Holds--at correct time, of correct length, on correct beat.
9. Smoothness getting into second verse.
10. Clear cut-offs.
11. Singing of words correct throughout.

HYMNS--Two of the following will be conducted (instructor will choose). Page nos. refer to Great Hymns of the Faith hymnal.

1. Page 268 HOW FIRM A FOUNDATION

Checkpoints:

- a. On what beat does the singing start? (note two-two time signature) Therefore, what is the preparatory beat? Did you "breathe" on the prep beat?
- b. Did your conducting show the accent on the first beat (downbeat) of every measure?
- c. Hold the  for 2 beats; cut off, breathing on the cutoff; conduct an upstroke for the anacrusis of the second verse.
- d. Hold the  at the end of verse two as long as the tape does. (Palm should be up and hand travelling smoothly outward on all holds.) Cut off.


2. Page 318 I NEED THEE EVERY HOUR

Checkpoints:

- a. Prep beat. "Breathe."
- b. Accent the first beat of every measure.
- c. Conduct very smoothly throughout, but be sure the ictus is present.
- d. Hold last note two beats (count silently!), cut off. Also, breathe on the cutoff as a prep to verse 2.
- e. Hold last note two beats, and cut off.


3. Page 294 SAVIOR, LIKE A SHEPHERD LEAD US

Checkpoints:

- a. Prep beat. "Breathe."
- b. Accent the first beat of every measure.
- c. Hold  for 2 beats, beginning the hold on beat 2 of the measure, with palm up and travelling outward on stroke 2, and cut off (you will actually skip beat 3). Breathe on the cutoff as a prep for the next phrase. Continue on by doing beat 4 (the words "Thou hast").
- d. Hold last note 3 complete beats and cut off.
- e. Give upstroke as prep to verse 2. Repeat c. and d.

4. Page 326 MORE ABOUT JESUS







Checkpoints:

- a. Did you reduce the conducting to 2? (Do not conduct all six beats in the measure.)
- b. Prep beat. "Breathe."
- c. Hold last word for 2 beats, as though there were a . Cut off. Give upstroke as prep to verse 2, breathing on the prep.
- d. Repeat c. up to cut-off.


## MUSIC INTRODUCTION REVIEW FOR FINAL EXAM--FUNDAMENTALS

Using the melody given, answer the following questions:

1. In which clef is the melody written?
2. The time signature is \_\_\_\_\_. This means there are \_\_\_\_\_ beats per measure and the \_\_\_\_\_ note is counted as one beat.
3. Write in the counting under each note, using the numbering system presented in class.
4. Clap and chant the rhythm aloud (as a group) using this counting system.
5. Does the song begin on the first beat of the measure, or is there an incomplete first measure?
6. How often does the accent occur (relative to the number of beats per measure: Example--"every two beats")
7. Count how many times the following notes or figures occur in the melody including repeats.
 

	_____ times.		_____ times.
	_____ times.		_____ times.
	_____ times.		_____ times.
8. How many complete measures are there in the melody? (Remember to count repeats too) \_\_\_\_\_
9. If the second complete measure's note values were changed to rests instead, the second measure would look like this:


10. Look at the key signature. What is the key name? \_\_\_\_\_
11. Does the melody end on the key name? \_\_\_\_\_ Does it begin on the key name? \_\_\_\_\_
12. Circle all song notes affected by the key signature.
13. Write letter names of notes above each notes (include sharps or flats if applicable).
14. Write the major scale on which the song is based on the staff below. Copy the key signature right after the G clef.




15. Mark 1/2 steps with a slur in the scale you wrote in #14.
16. Are there any leger line notes? \_\_\_\_\_

17. Are there any ties? \_\_\_\_\_ If so, in which measure(s) are they found (ignore repeats)? \_\_\_\_\_ Are there any slurs? \_\_\_\_\_ In which measure(s) are the slurs, if any (ignore repeats)? \_\_\_\_\_
18. How many half steps are there in the whole melody, excluding repeats (see #15. for hint on where to find these in your song)? \_\_\_\_\_
19. Play the song. REMEMBER THE SHARPS/FLATS IN THE SIGNATURE.
20. What is the name of your song? \_\_\_\_\_ What is its page no. in the Great Hymns of the Faith hymnal? \_\_\_\_\_
21. Check to see if you are right by comparing the melody given you with the hymnal melody.
22. Who wrote the words of your hymn? \_\_\_\_\_  
Who wrote the music for your hymn? \_\_\_\_\_
23. Comment on whether there are any examples of misuse of, misapplication of, or incorrect doctrine found in the words of the hymn, relative to Scripture. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

MUSIC INTRODUCTION--REVIEW FOR FINAL EXAM--MUSIC PHILOSOPHY  
FALL 1989

1. On what occasion was music first used for formal worship in the Bible?
2. Why were Levites unemployed in Solomon's time?
3. Name the three leaders of Temple music worship.
4. Name descriptive words used of these three men.
5. What does it mean when a musician is called "the king's seer?" What does "cunning" mean?
6. How many of the 38,000 Levites under David were musicians? Approximately what percentage is that of the total?
7. Of the 4000 musicians, how many were choir band leaders?
8. Interpret I Corinthians 13:1 relative to the instruments mentioned.
9. Name a non-musical use of the horn. What is a psaltery?
10. What is a wrong concept about use of choir robes?
11. What does "as one" mean in the passage about the Temple dedication?
12. What did Solomon contribute to worship music?
13. What important event took place at the Temple dedication?
14. What principle is seen under Asa and the covenant made?
15. Explain events when musicians helped win a battle.
16. List the main idea of each of the strophes of Amos' revival hymn.
17. Why did God call Israel's songs and music noise in Amos' day? What principle does that suggest for us?
18. What is progressive parallelism? Give an example of it in scripture.
19. What is the meaning of the phrase "sang together by course" used when the Temple foundation was laid?
20. Name the Psalms which are contained in each of the five divisions (Books). With which Pentateuch book is each paralleled? What is the theme of each Book?
21. Name four indications that the Psalms have been edited.
22. Define ALAMOTH, SHEMINITH, SELAH, MASCHIL, MIGHTAM. What other terms are found in Psalm subtitles?
23. What was the first gospel song? What word phrase conveys this?
24. Name three other Christmas songs in Luke 1 and 2.
25. What is the transition from Psalms to Christian hymns?
26. What did early Christians sing in Acts 4?
27. What does I Cor. 14:7-8, 15, 26 say about music?
28. Which two early church types of meetings involved music?
29. What are "charismatic" songs?
30. What does Eph. 5:18-20 and Col. 3:16-17 say about music?
31. What three things do the four beasts sing about?

32. What do the tribulation saints sing? The 24 elders?
33. Describe church and society in 70-313 A. D.
34. What did Clement of Alexandria write?
35. The Oxrhynchus Hymn is the earliest. . .
36. What event in 313 A. D. affected music? How?
37. What did Zwingli believe about music? Luther? Calvin? Watts? The Wesley brothers?
38. Name several differences between music of Watts and of Wesley.
39. What is a Bible mosaic? Who used them?
40. How did D. L. Moody judge music?
41. Describe camp meeting hymns.
42. Name several persons who wrote "gospel songs."
43. Name several influences of doctrine on hymn-writing.
44. Name several contemporary trends in hymn-writing.
45. What did the YMCA have to do with our study of worship music?
46. What are two ways church music should be evaluated? (Berglund Ch. 2, p. 9)
47. What did Berglund say about music and the changed life? (Berglund p. 12)
48. How does the commercial market affect directions church music takes? (Berglund p. 13)
49. What is the utilitarian view of music? The aesthetic view? (Berglund p. 17-18)
50. List Merriam's and Gaston's functions of music in society. Give examples of each.
51. List theories of the origin of music.
52. In what way does music set man apart from animals?
53. List guidelines for music according to Appalachian Bible College and Bob Jones University. Distinguish between taste and conviction.

## APPENDIX I--CONTENT VALIDITY MATRICES



## APPENDIX I--CONTENT VALIDITY MATRICES

In Appendix I, numbers in brackets are the number of actual items appearing on a test for the content area. The Xs appearing under item numbers show the primary function items serve. The Xs with numbers after them show item numbers relating to other content areas, as well as the primary content area. "Reading Assignments" are content areas covered in assigned reading for the course, but not necessarily covered in class time. Outline numbers and letters on content matrices correspond to content areas listed just before them.

## APPENDIX I--CONTENT VALIDITY MATRICES

Music Introduction Achievement Test (MIAT) Pre- and Posttest

Instructional time for MIAT content areas--37 instructional days total, 70 items total.

## A. MUSIC PHILOSOPHY (12.5 instructional days, 24 items)

1. Introduction to Sound/Origins of Music:  
1.5 days, 12% instructional time, 3 items [2]
2. Functions of Music (Gaston/Merriam):  
2.33 days, 19% instructional time, 5 items [4]
3. Old Testament Music:  
3 days, 24% instructional time, 6 items [7]
4. New Testament Music:  
2 days, 16% instructional time, 4 items [2]
5. History of Church Music:  
3.66 days, 29% instructional time, 7 items [4]
6. Reading Assignments: [0]

## B. MUSIC FUNDAMENTALS (15 instructional days, 28 items)

1. Evaluating Hymnody:  
1.66 days, 11% instructional time, 3 items [5]
2. Rhythm:  
4 days, 27% instructional time, 8 items [12]
3. The Staff:  
2.5 days, 17% instructional time, 5 items [6]
4. The Keyboard:  
1.5 days, 10% instructional time, 3 items [1]
5. Whole and Half Steps:  
1.33 days, 9% instructional time, 3 items [0]
6. Major Scales:  
1.66 days, 11% instructional time, 3 items [0]
7. Key Signatures:  
2 days, 13% instructional time, 4 items [2]
8. Terms and Symbols:  
1 day, 7% instructional time, 2 items [2]

## C. SONG LEADING (9.66 instructional days, 18 items)

1. Qualifications and Characteristics of Song Leaders/  
Stance:  
1 day, 10% instructional time, 2 items [2]
2. Mechanics of Conducting/Note Reading/Meters:  
6 days, 62% instructional time, 11 items [8]
3. Ministry Aspects:  
2.66 days, 28% instructional time, 5 items [13]
4. Reading Assignments: [2]

CONTENT	49-50	ITEMS			
		47, 48, 51, 52	53-59	60-61	62-65
A. 1. [2]	X				
2. [4]		X			
3. [7]			X		
4. [2]				X	
5. [4]					X
6. [0]					

CONTENT	66-70	ITEMS				
		9-20	1-4, 7, 8	21	5-6	22-23
B. 1. [5]	X					
2. [12]		X				
3. [6]			X			
4. [1]				X		
5. [0]						
6. [0]						
7. [2]					X	
8. [2]						X

				ITEMS			
CONTENT		35, 45		36-43	24-34, 44, 46		(37, 39)
C.	1.	[2]	X				
	2.	[8]	X35	X			
	3.	[13]			X		
	4.	[0]					(X)

Exam No. 1--Music Philosophy Subtest

Instructional time for Exam No. 1 content areas--12.5 instructional days, 70 items total.

- A. Introduction to Sound/Origins of Music:  
1.5 days, 12% instructional time, 8 items [4]
- B. Functions of Music (Gaston/Merriam):  
2.33 days, 19% instructional time, 13 items [15]
- C. Old Testament Music:  
3 days, 24% instructional time, 17 items [21]
- D. New Testament Music:  
2 days, 16% instructional time, 11 items [10]
- E. History of Church Music:  
3.66 days, 29% instructional time, 20 items [18]
- F. Reading Assignments: [2]

CONTENT	4-6, 8	ITEMS				
		1-3, 7, 9-19	20-34, 36-41	42-51	52-69	35, 70
A. [4]	X					
B. [15]		X				
C. [21]			X			
D. [10]			X25	X		
E. [18]					X	
F. [2]						X

Exam No. 2--Music Fundamentals Subtest

Instructional time for Exam No. 2 content areas--15 instructional days, 70 items total.

- A. Evaluating Hymnody:  
1.66 days, 11% instructional time, 8 items [5]
- B. Rhythm:  
4 days, 27% instructional time, 19 items [20]
- C. The Staff:  
2.5 days, 17% instructional time, 12 items [12]
- D. The Keyboard:  
1.5 days, 10% instructional time, 7 items [7]
- E. Whole and Half Steps:  
1.33 days, 9% instructional time, 6 items [6]
- F. Major Scales:  
1.66 days, 11% instructional time, 8 items [7]
- G. Key Signatures:  
2 days, 13% instructional time, 9 items [8]
- H. Terms and Symbols:  
1 day, 7% instructional time, 5 items [5]

CONTENT	ITEMS							
	34-37, 70	50-69	1-12	43-49	21-26	27-33	13-20	38-42
A. [5]	X							
B. [20]		X						
C. [12]			X					
D. [7]				X				
E. [6]					X			
F. [7]						X		
G. [8]							X	
H. [5]								X

Exam No. 3--Song Leading Subtest

Instructional time for Exam No. 3 content areas--9.66 instructional days, 70 items total.

- A. Qualifications and Characteristics of Song Leaders/  
Stance:  
1 day, 10% instructional time, 7 items [4]
- B. Mechanics of Conducting/Note Reading/Meters:  
6 days, 62% instructional time, 44 items [44]
- C. Ministry Aspects:  
2.66 days, 28% instructional time, 19 items [21]
- D. Reading Assignments: [5]

CONTENT	ITEMS			
	1, 2, 8, 46	4-7, 9, 12-26	3, 10, 11, 27 45, 47-62	(13-17)
A. [4]	X			
B. [44]		X		
C. [21]			X	
D. [5]				(X)